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Shana Alexander on the Proud I.R.A. Gunrunners

James Wolcott on the Shameless Allure of 'Dynasty'

NEW YORK

The RISE *And* FALL *Of* FRED RICHMOND

By Pete Hamill and Denis Hamill

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The all new 1983 Tercel 4WD Wagon. 5 doors. 4-wheel drive. And startlingly unique in appearance. Not bad for starters. But the further you go, the better the story gets.

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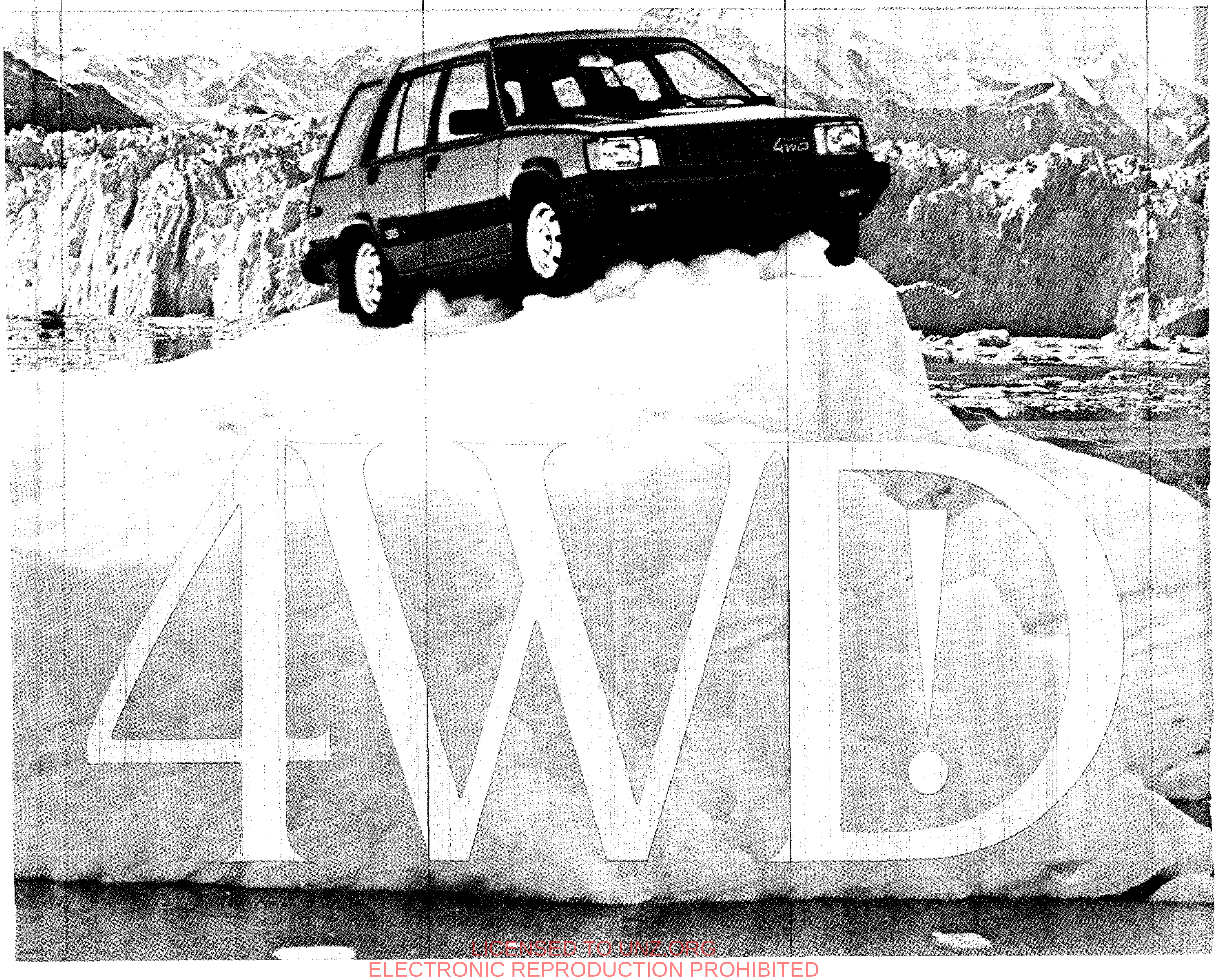

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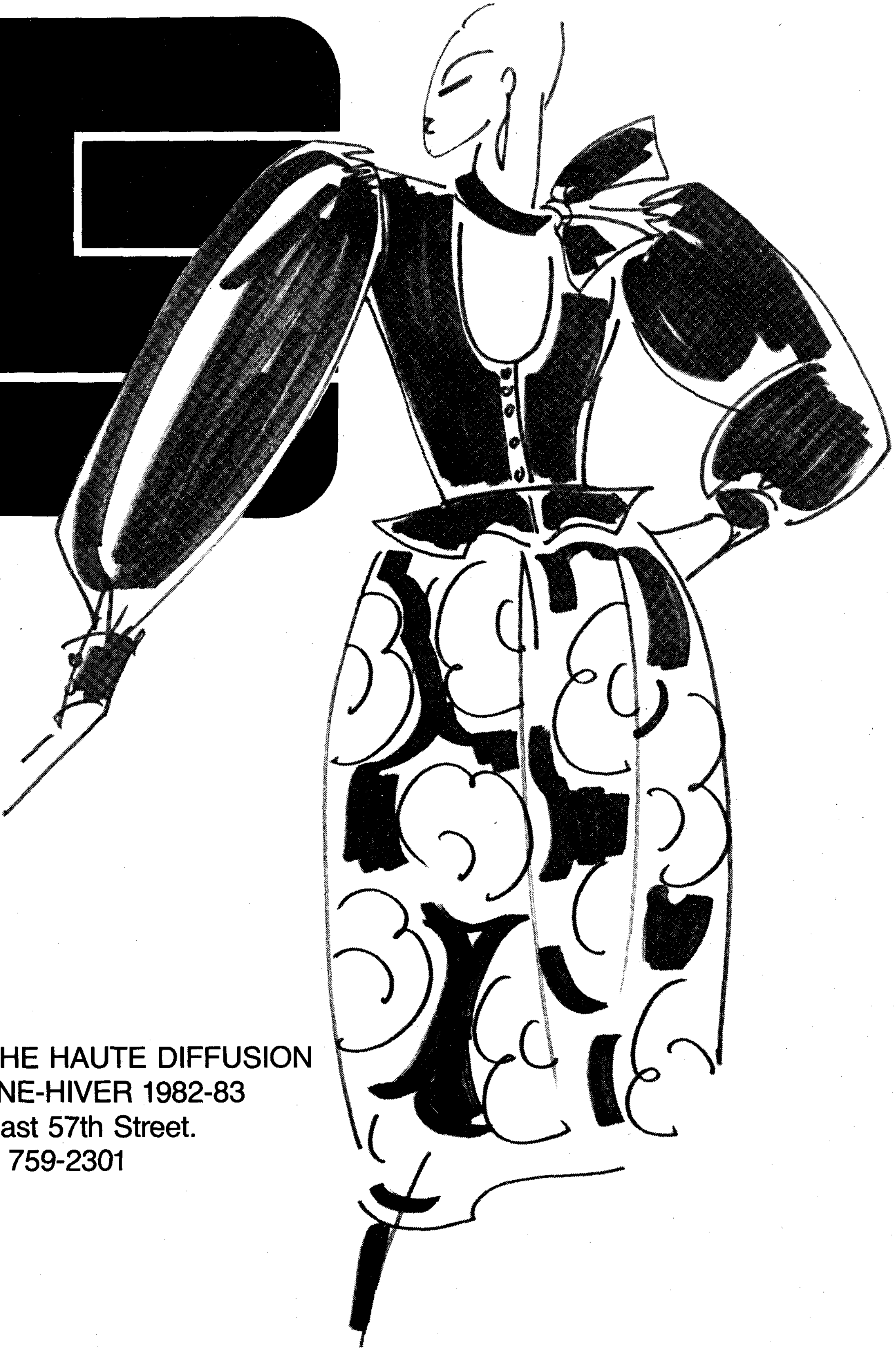

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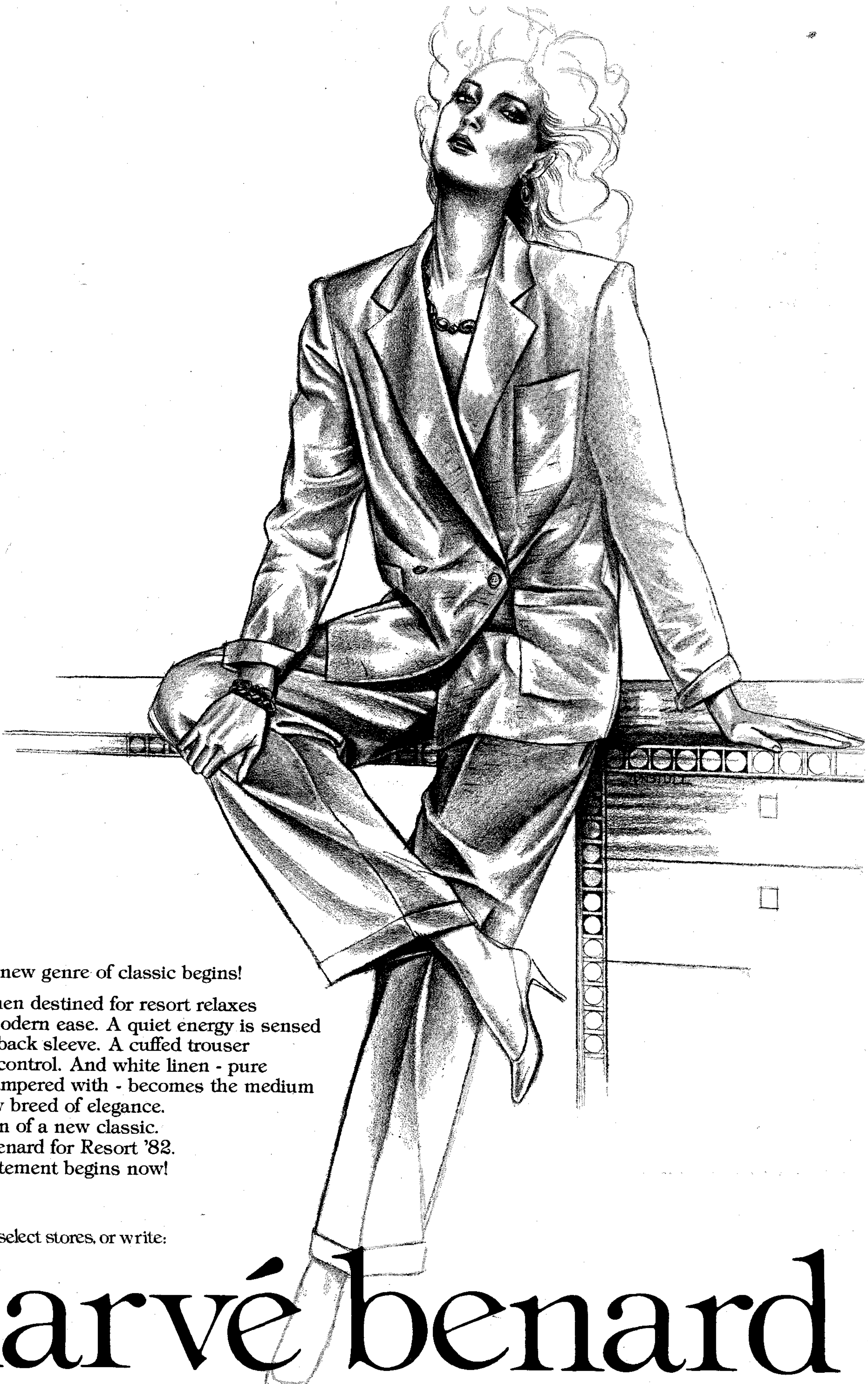

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The Rise and Fall of Fred Richmond

By Pete Hamill and Denis Hamill

As a congressman, Fred Richmond (above, center) was, in the words of Meade Esposito, "one of the best we had." But there was a darker side to him, a side the authors call "Freddie." Freddie was selfish and insatiable, a hedonist who courted disaster. In October, his lover, Gregory Bergeron (above, left), was found dead in Richmond's Sutton Place apartment, and Richmond, forced to resign from Congress, is now facing jail. Fred had planned to end his career in the Senate. Freddie changed all that.

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Tower of Power

By Craig Unger

Part 2: This is the story of how Philip Johnson's complex design for the A.T.&T. Building is becoming a reality. Work stoppages, budget cutbacks, and design changes have pushed the project more than a year behind schedule, but A.T.&T. is preoccupied with more pressing matters—namely, with divesting itself of nearly two-thirds of its assets as a result of the Justice Department's antitrust suit. By the time construction is finally completed, A.T.&T. may have even divested itself of the building.

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The Patriot Game

By Shana Alexander

On November 5, a federal jury in Brooklyn found five Irish-born Americans innocent of gunrunning for the I.R.A., five men who had not denied the activity, only the intent to break the law. Far more than a simple case of guilt or innocence—"We are indicted here for the love of freedom," said 80-year-old defendant Michael Flannery—the trial involved questions of conscience, patriotism, and, even, C.I.A. complicity. Indeed, the defendants claimed, they believed that they had had the blessing of the U.S. government all along. Apparently, the jury believed it, too.

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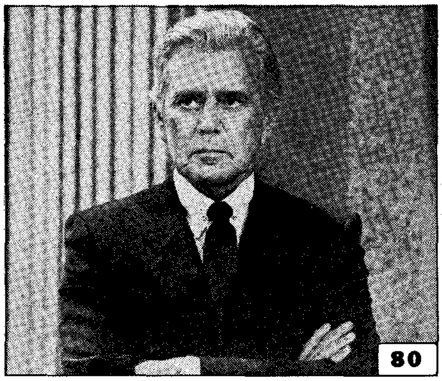

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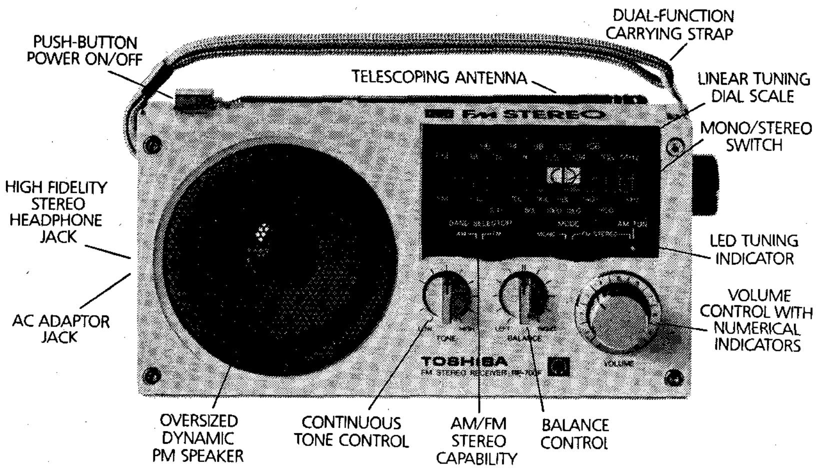

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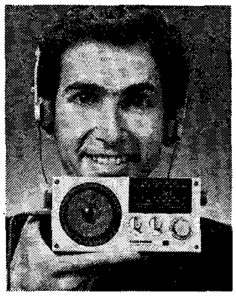

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All in all, it's worth picking up.

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LETTERS

De Lorean's Downfall

I WOULD LIKE TO CONGRATULATE *New York* on "The Real De Lorean Story" [by Michael Daly, November 8]. While the rest of the media have been glorifying this man and his wild and expensive life-style, you have accurately described the type of person he really is. Apparently, he would do anything for a dollar, including destroying the lives of millions through the drug trade.

Michael Cohen
The Bronx

WHAT KIND OF SOCIETY BREEDS OPERATORS like John De Lorean? Obviously one that admires chutzpa and discounts values like honor and the treatment of people with dignity and respect. It's too bad that our civilization has not yet developed beyond one in which plunderers are held in awe.

Lilly E. Hirsch
Manhattan

The Good, the Bad, and the Ugly

IN HIS REVIEW OF *Good* ["THEATER: All's Well That Ends *Good*," October 25], John Simon states, "*Good* makes no literal sense. No novelist-professors of literature became SS officers.... In no case would the Nazis have picked such a marginal and irrelevant figure to confer prestige on their final solution. . . ." This is absolute nonsense.

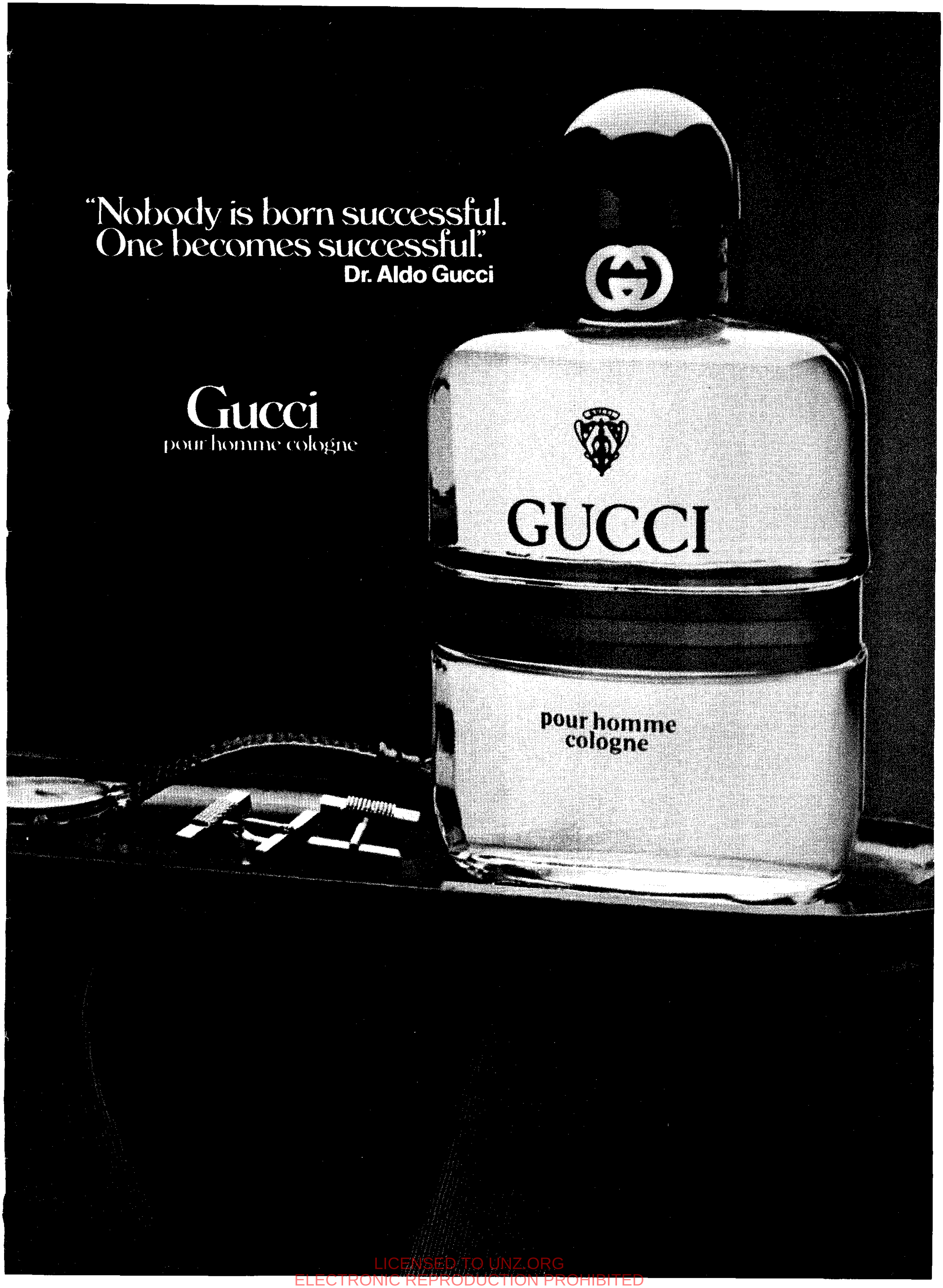
Academicians and professionals of all kinds volunteered and served in the SS. The notorious Einsatzkommandos, the mobile units that gassed millions of Jews, were almost all commanded by them—viz. Ohlendorf, a lawyer with three university degrees; Weinmann, a physician; Klingelhofer, an opera singer; and Biberstein, a Protestant minister.

And who were the pillars of society the Nazis chose to confer prestige on their final solution? Himmler, a former chicken farmer; Heydrich, a cashiered naval officer; Eichmann, a traveling salesman; and Hoess, an ex-convict!

Fritz Gold
Manhattan

IT IS TRUE THAT NOT MANY ACADEMICS of *stature* joined the SS, but any man whose name had appeared in print or who was a member of a university faculty was, psychologically, worth his weight in gold to them, not for "publicity use," as Mr. Simon suggests, but mainly to bolster internal morale and recruit-

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017.*


"Nobody is born successful.
One becomes successful."
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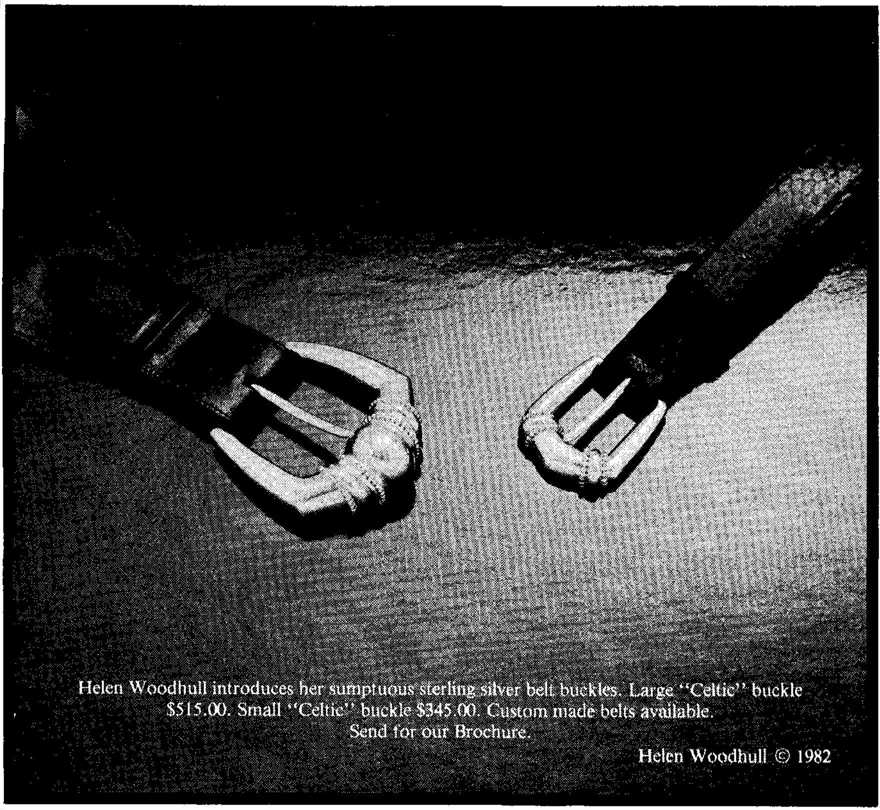
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ing. Germany has always had enormous respect for academia, titles, and artists, and the SS, whose leaders, monsters though they were, were often also intelligent and perceptive, knew how to use this national characteristic.

How "good" men can become evil is a mystery that we will solve only by learning to understand individual human beings to whom this metamorphosis happened. C. P. Taylor's *Good* seems to me an outstanding example of dramatic art used for a high purpose.

Gitta Sereny
London

On the Record

AN ADVERTISEMENT APPEARS ON PAGE 81 of your October 18 issue, touting the release of a record album entitled *Lehrman for Governor: A Return to Greatness.* For a contribution of $10, the reader is offered the opportunity to aid the gubernatorial campaign of Mr. Lehrman and receive in return a phonorecord containing twelve songs by "New York's Greatest Composers." The largest type size in the ad is reserved for the names of Mr. Lehrman and the composers, Irving Berlin, George Gershwin, Duke Ellington, Cole Porter, and Richard Rodgers.

The public should be made aware that no consents or permissions were sought by Lehrman's staff from the composers, their families, or representatives for the use of their names in this advertisement. For any candidate for public office to associate himself with or trade on the goodwill or reputation of celebrated artists without their express consent or endorsement is an inexcusable breach of faith. By carrying an ad of such questionable taste and ethics, you have done a disservice to your readership and to the reputations of these five men.

Dorothy Rodgers
Robert H. Montgomery Jr.
Trustee of the Cole Porter Musical and Literary Property Trusts
Manhattan

Editor's note: According to the Lehrman campaign, the ad was placed by a supporter, without its authorization.

In Nam Only

AS AN ADVISER TO THE AGENT ORANGE Victims International, I want to commend you for the fine article about that organization's efforts to provide proper and desperately needed medical attention to veterans who are suffering serious health problems as a result of their exposure to Agent Orange while fighting in Southeast Asia ["Cityside: The Vietnam War That's Still Being Fought," by Martin Gottlieb, October 25].

These veterans of an unpopular war continue to be victimized by governmental indifference. Instead of deserved

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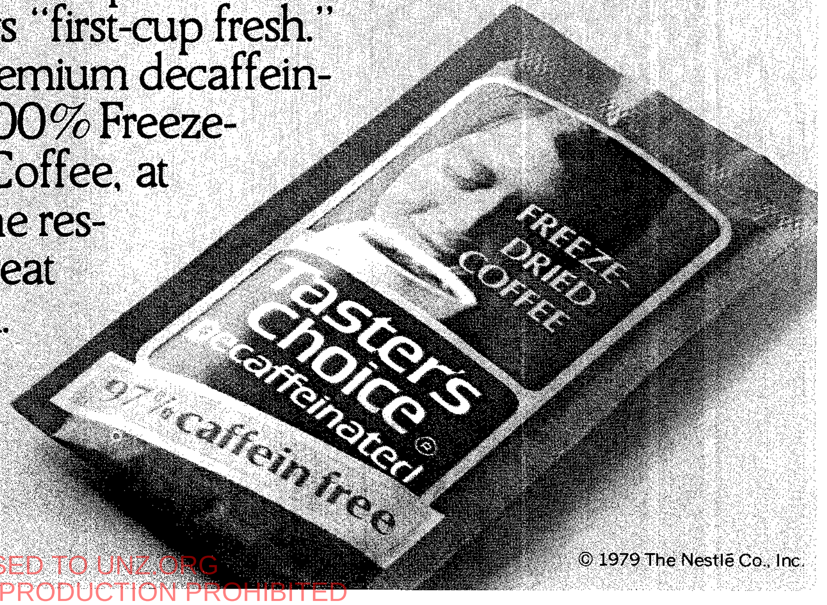
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compassion and support, the very same divisive passions that marked our country's debate about the war itself now, unfortunately, characterize the debate about the physical suffering of the veterans, indeed calling the very seriousness of their ailments into question.

The members of A.O.V.I. have chosen not to be victims again. Thank you for providing them with an opportunity to tell their story. Hopefully, it will engender greater understanding and support for their self-help initiatives.

Norman Steisel
Commissioner, New York City
Department of Sanitation
Manhattan

Heart Beat

KNOWING WHICH HOSPITALS ARE BEST able to cope with heart attack is a valuable piece of intelligence, but your recent article ["Health: Where to Go When a Heart Attack Strikes," by Dinitia Smith, October 25] forgot to tell people what to do when help is needed immediately. By dialing 911 a caller gains access to the city's emergency medical system, which can respond to cardiac emergencies with state-certified emergency medical technicians and paramedics. The paramedics can use an electronic defibrillator, administer lifesaving drugs, and insert a tube into the patient's airway to ensure a steady supply of oxygen to the lungs and brain.

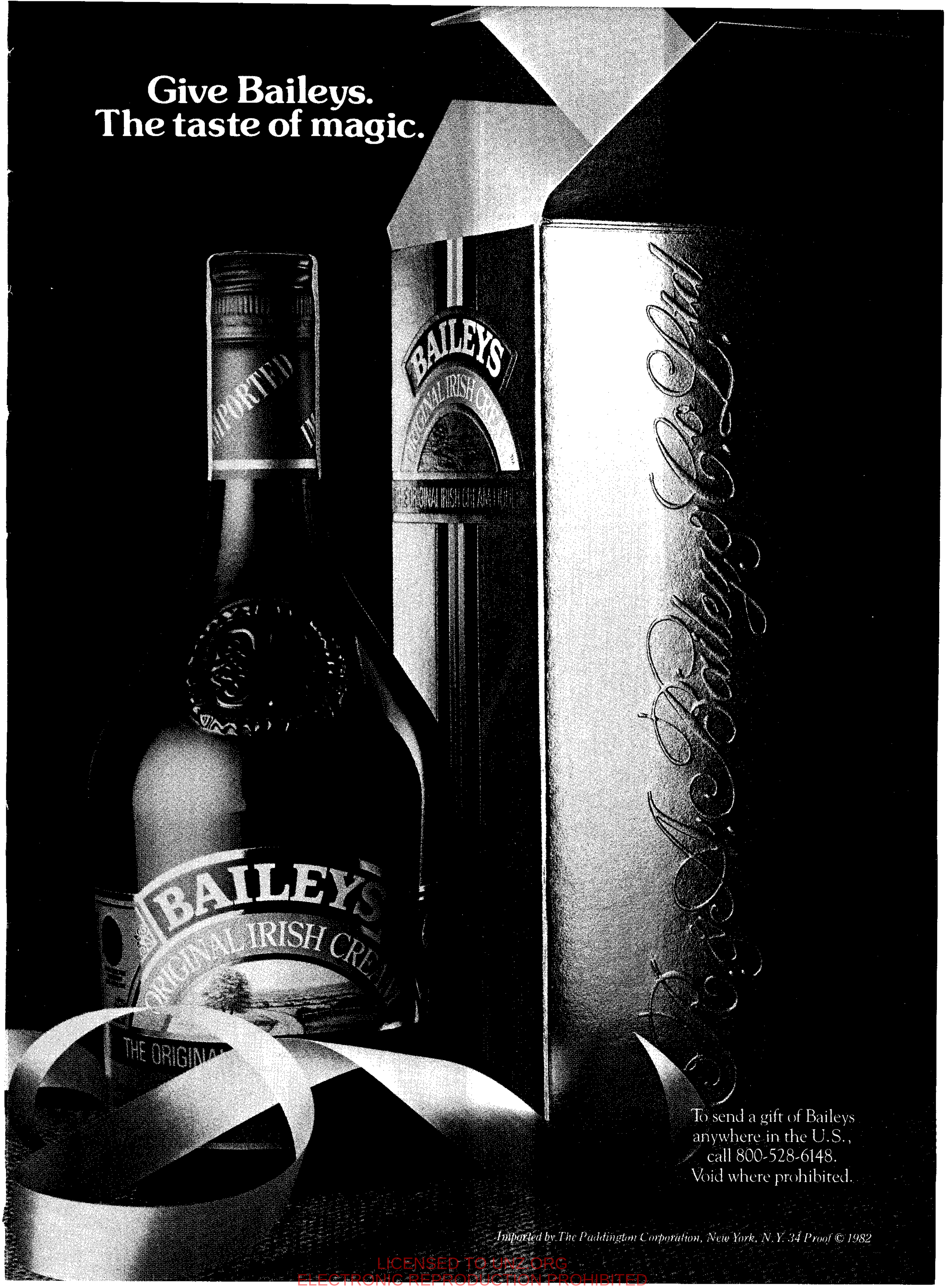
Today, there are hundreds of people who owe their post-heart-attack lives to the skills and training of the men and women who work for New York City's Emergency Medical Service.

Jared Lebow
Director of Public Affairs, Emergency
Medical Service, City of New York
Queens

YOUR ARTICLE GIVES SOME VERY BAD advice indeed. The *only* hospitals where it is safe to go are those maintaining Emergency Heart Care Stations. Sophisticated care requires a sophisticated medical staff, yet many of the hospitals you list as providing "24-Hour Emergency Rooms and Coronary-Care Units" are not operative around the clock and are inadequately staffed much of the time for this kind of care.

Paul W. Spear, M.D.
Medical director
Professional Standards Review
Organization of Queens County, Inc.
Queens

Editor's note: The list of hospitals with 24-hour emergency rooms and coronary-care units was provided by the New York Heart Association, which was concerned that patients might die en route to Heart Care Stations while bypassing adequately equipped hospitals nearby. ▬



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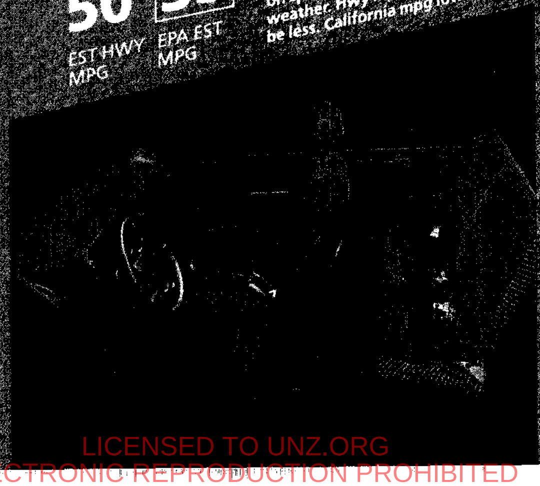
50 EST HWY MPG

35 EPA EST MPG

Use estimated mpg for comparison with standard 5-speed. Actual mpg may differ depending on speed, trip length and weather. Hwy mpg will probably be less. California mpg lower.



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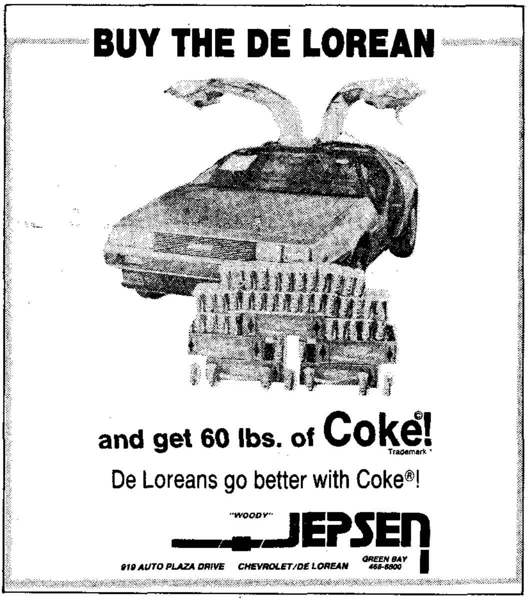
De Lorean Dealer Offers the Real Thing



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and get 60 lbs. of Coke!

De Loreans go better with Coke®!

"WOODY" JEPSEN

919 AUTO PLAZA DRIVE CHEVROLET/DE LOREAN GREEN BAY 468-6800

Matter of taste: *The "offending" advertisement.*

THE ARREST OF JOHN DE LOREAN provided a moment of levity for at least one member of the automobile industry—the Green Bay, Wisconsin, auto dealer who took out an ad in his local paper promising "60 lbs. of Coke" to each purchaser of a De Lorean car.

"Sales had been sluggish, and this was an attempt to bring attention to the car in a humorous way," Dennis Jepsen told *New York*. "Some people were offended, and one man even called to cancel his service appointment, but we also got a lot of prospects for sales."

And how does Coca-Cola feel about the promotion? "Association of the brand with a controlled substance is not what we like to see," said Ron Sugarman, executive vice-president of McCann-Erickson, Coke's ad agency. "It is incredible that people will respond to this sort of incentive and buy a $24,000 automobile."

Cranston Hires Spokeswoman

SENATOR ALAN CRANSTON is still mapping the announcement of his presidential candidacy, but he has already decided to break with orthodoxy by naming a woman, former WCBS-TV anchor Marilyn Salenger, as his campaign press secretary.

Spokesmen for both the Republican and the Democratic National Committees could not recall a woman's ever holding such a position, and one male TV-industry insider remarked that he was surprised by the California Democrat's choice.

"She spent a lot of time knitting at WCBS," said this source. And Stephen Cohen, who was WCBS-TV news director at the time, said, "I gave her notice in 1979."

However, Salenger insists she left because WCBS-TV couldn't meet her contract demands. And Cranston aide Murray Flander said the senator was impressed by Salenger's "ability and credentials. We definitely wanted a woman if we could get one with [her] qualifications," he explained.

Chilean Tapestries: A Tangled Web

THE WIFE OF CHILEAN strong man Augusto Pinochet was in Washington last week to have tea with Nancy Reagan and to launch what some opponents of her husband's regime term "the war of the shmattes."

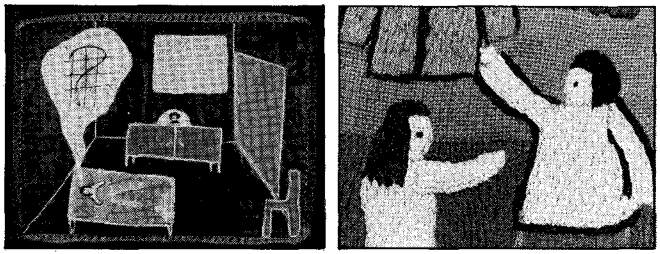
They're referring to the folk tapestries that will be among the items at Galeria Chile, a new Washington store that is owned by the Chilean Mothers Center, an organization Mrs. Pinochet heads.

The store's weavings depict what one Chilean spokeswoman describes as scenes of life going on "normally" in her native country—a very different image from that portrayed by similar folk tapestries that have become a protest medium for opponents of the junta that came to power in the 1973 coup.

Shipped for sale in this country and in Europe, "*these* tapestries are the work of women whose husbands are in jail or missing, and they show that life in Chile, with an estimated 40 percent unemployment, is very hard," said Ariel Dorfman, an exiled Chilean author.

"The [Mothers Center] is exporting false happiness," he added.

A Chilean press attaché denied, however, suggestions that the new store was in any way an official attempt to offset the impact of dissidents' art: "It's to help poor people sell their handicrafts," she said.



War: *Competing visions*

BY SHARON CHURCHER

The New Right's New Force

DISTURBED BY THE TREND IN this month's elections, several New Right leaders are breaking away from the Republican party with a challenge they are calling "the Third Force."

Howard Phillips, the Conservative Caucus head who takes credit for the concept, said the Force will coordinate the work of such right-wing luminaries as fund-raiser Richard Viguerie and Paul Weyrich, of the Committee for the Survival of a Free Congress.

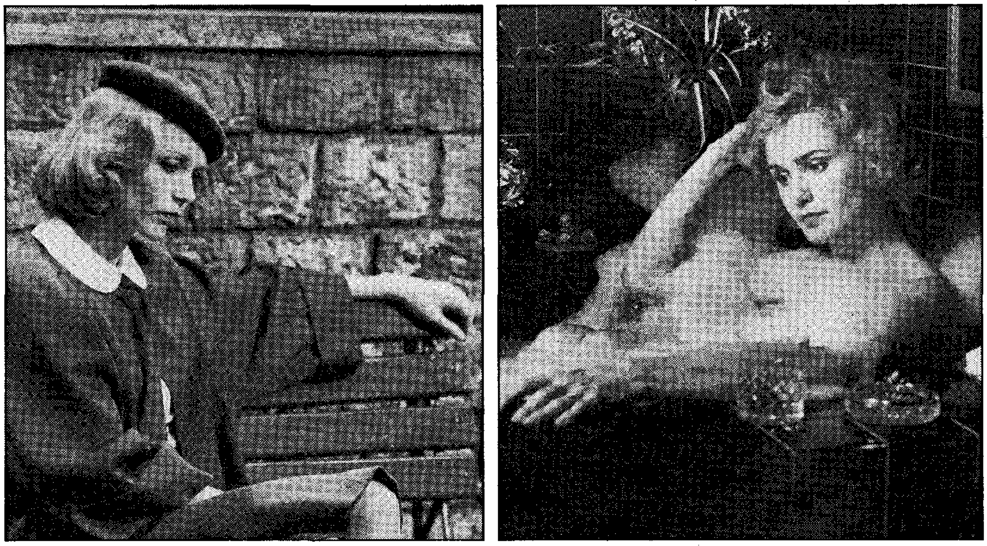
"This is our declaration of independence from the Republican party and [President] Reagan. Seventy-one-year-old leopards usually don't change their spots, so we will develop a separate grass-roots enthusiasm and vision of the future," Phillips explained. He added that the Third Force—which has also attracted interest from some Moral Majority officials—won't "necessarily" be a distinct political party.

New spots: *Phillips.*

One liberal observer offered a different perspective on the emergence of the challenge. "We believe the real significance of the Third Force is that the term 'New Right' has a bad image, and they need to create a new populist label," commented Bob Lawrence, assistant director of the Interchange Resource Center, an organization that monitors the New Right and recently discovered the plans for the new undertaking.

Photographs: right, Diana Walker/Gamma-Liaison; bottom left, Marcelo Montealegre; bottom right, Robert Sherbow/Uniphoto.

Untwisting the Frances Farmer Film Flap



Faces of Frances: *Susan Blakely for TV, Jessica Lange for Brooks.*

Frances, THE MOVIE BY MEL Brooks's production company about the tragic life of the controversial 1930s actress Frances Farmer, appears headed for a copyright battle with a rival CBS-TV project.

The CBS picture, set to air next year, takes its material—and its title—from *Will There Really Be a Morning?,* Farmer's autobiography. Since that book came out, a biography of the late star entitled *Shadowland* has also appeared.

According to Justin Manus, the attorney for the producer of the CBS show, Farmer's co-author on the autobiography thinks *Shadowland* infringes on the copyright of the first book. Manus says there are also allegations that the Mel Brooks film—which opens in New York next month—draws on the biography. If that is true, he argues, the Brooks film could in turn poach on the CBS version, and he has told the movie's producers as much.

To support his position, Manus has cited the fact that William Arnold, who wrote *Shadowland,* has sued Brooks and his co-producer, Marie Yates, claiming that they pirated material from his book.

For his part, Arnold said he is astonished that Manus would involve him in the CBS matter. The *Shadowland* author insisted that any use he made of Farmer's autobiography was properly credited. "My book was original," he said.

The G-Man Shortage

THE F.B.I. IS NOT DEVOTING adequate resources to probing the Penn Square Bank failure, sources familiar with the investigation warn.

One financial specialist close to the Federal Deposit Insurance Corporation, which has been untangling the mess left by the Oklahoma City bank's July collapse, said, "The F.B.I. is good at bank robbery, but not at sophisticated bank law. The F.D.I.C. is worried it's doing an inadequate investigation."

This source contended that the Justice Department should assemble a task force of specialists to deal with such cases, but another insider said the F.B.I. has simply assigned too few agents to Penn Square.

"They've assigned fewer than a dozen agents. They need to more than double their manpower on this," said this source.

Oklahoma City's F.B.I. press spokesman, Gene Pogue, conceded, "If we had more agents, we could get results faster. We're working with a lot of budget restrictions nationwide."

Tower Balks at Serving Chinese

TWO EX-DISHWASHERS FROM Taiwan who claim they've been wronged by a New York developer have held up the renting of retail space in a new tower for six months.

In 1979, Jackson Ma and Lieh-Chen Tang agreed to shift Tang's Chariot, their year-old restaurant, to temporary premises to make way for the 29-story tower at Third Avenue and 53rd Street.

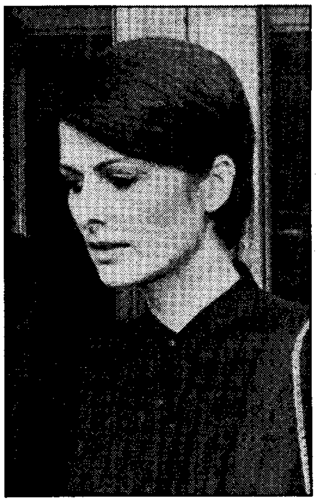
"The developer said we could move back into the tower's atrium with 6,000 square feet when it was completed, and we signed an agreement," said Ma. "But then they changed their plans, and our space was to be used for boiler rooms. They wanted to make a money settlement, but we weren't interested."

The pair also refused an offer of alternative space, complaining it was too small and was underneath the tower's loading bay. Instead, they quietly obtained a New York Supreme Court injunction banning the building's developer, Madison Equities, from renting space in the building's 24,000-square-foot atrium.

Though a court-appointed referee has recommended that the restaurateurs take the alternative space, they intend to fight on: "It's a lot less space than the judge said they're entitled to, and we're confident he won't adopt the recommendation," said their lawyer, Richard Socarides.

"We hope to hear from the judge quite soon on this," said an attorney for Madison.

Ferrare Publisher: Getting Lucky



Stylish: *Cristina Ferrare.*

SIMON AND SCHUSTER EXecutives were said to be rubbing their hands with glee as film companies pursued John De Lorean with huge offers for his life story and *People* magazine shelled out a reported $110,000 for wife Cristina Ferrare's diary about the days since his arrest.

Just one day before De Lorean's October 19 bust, the publishing house signed Ferrare to be a co-author of a book scheduled for 1983 publication—and paid what a close acquaintance calls a "modest" advance. True, the subject of *Looking Fine, Living Well* is currently limited to beauty and style, but "Simon and Schuster feels lucky," said a source close to the house. An aide to Ferrare cautioned, however, that, despite hints that she should now plan to make the work more autobiographical, "Simon and Schuster is going to get what they contracted for, and there's no way they can sensationalize that material."

Photograph, bottom: Wide World.

"Anyone who can operate a dishwasher can learn to use as many as five forks."

—Judith ("Miss Manners") Martin

How important is that? Isn't etiquette obsolete? "You can't do without it," says Judith Martin firmly; "the alternative is chaos."

Intrigued by such a well-bred imperative, People chatted with Ms. Martin, and discovered why so many readers enjoy her "Miss Manners" newspaper column. Witty, realistic and contemporary, she's the implacable foe of the me-first philosophy. In her crusade for couth, she will advise fearlessly on any social problem, from using the wrong fork (lick it and switch when no one's looking) to the protocols of courtship.

It's one of the joys of People to meet people who decide something needs changing, and fight the good fight to change it. Especially when it's done with grace, wit and good manners. It's fun, but it matters. Another reason perhaps that People was again named a finalist for the National Magazine Awards, this year both for Reporting and for General Excellence.

People weekly

Journalism as intriguing as the whole human race.

Photo: Arthur Schatz

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The National Interest/Michael Kramer

THE ODD COUPLE II

Reagan and Begin Meet Again

"YOU WON'T SEE MANY SMILES—AND NO embraces. We're not going to repeat what happened last time. At least I hope not." This from a White House official in advance of Menachem Begin's visit with Ronald Reagan later this week.

It seems as if Begin always gets the drop on Reagan. No matter how thoroughly the president's men prep their boss to be firm and stern with the Israeli prime minister, Begin sweet-talks Reagan and then interprets his Washington expedition as an endorsement of his government's policies.

"That's the past," says one of the president's men. "Never again." Maybe. If this official is correct, if Reagan does follow the script this time, it will be because the president believes his prestige is on the line. "We've got our own peace plan," says a senior administration official. "We've got something to root for. Of course, right now, the Reagan plan is nowhere. We'd hoped to see some Arab flexibility to compensate for Begin's intransigence, but the Fez summit in September was a disaster. The Arabs blew their chance, and not much has happened since."

The way they were: *A warm handshake during the last visit.*

Except a lot of smoke—like last month's kiss-and-make-up meeting between the P.L.O.'s Yasir Arafat and Jordan's King Hussein. Things went well enough, considering that Hussein kicked the P.L.O. out of his country in 1970, but the king failed to get the power of attorney he wanted so that he could negotiate with America on the Palestinians' future. And it isn't just Arafat who has problems with Hussein. At this point it's the Arab rejectionists, like Syria, who are calling the shots. The Saudis, who pay everyone's bills and who claim they're for moderation, are either unwilling or unable to translate their financial stroke into pressure for peace. Egypt, another regional power, has its own problems, and President Hosni Mubarak, not eager for the fate of his predecessor, has been keeping a low profile. It is nevertheless possible that the Arabs will move toward the Reagan plan, but it is *im*possible to conceive of their doing so when they believe that America is not going to back up its tough talk with the kind of action that might actually squeeze Israel enough to force a change in Begin's policy.

The focus for the Arabs is Israel's West Bank settlements. The Israelis keep building them and America keeps protesting. Israel ignores the protests and the United States does nothing. No wonder the Arabs distrust America's ability to deliver Israel to the bargaining table. If the settlements are the litmus test of America's power over Israel, then it is clear the Begin government will go right on building them. Begin is opposed to the Reagan plan. If the Arabs won't move without some proof of America's willingness to use the stick against Israel—and if the focal point is the settlements—then it seems obvious that Israel won't give either America or the Arabs what they're looking for. To do otherwise would only enhance the prospects for the Reagan plan—exactly contrary to Israel's interests as Menachem Begin sees them.

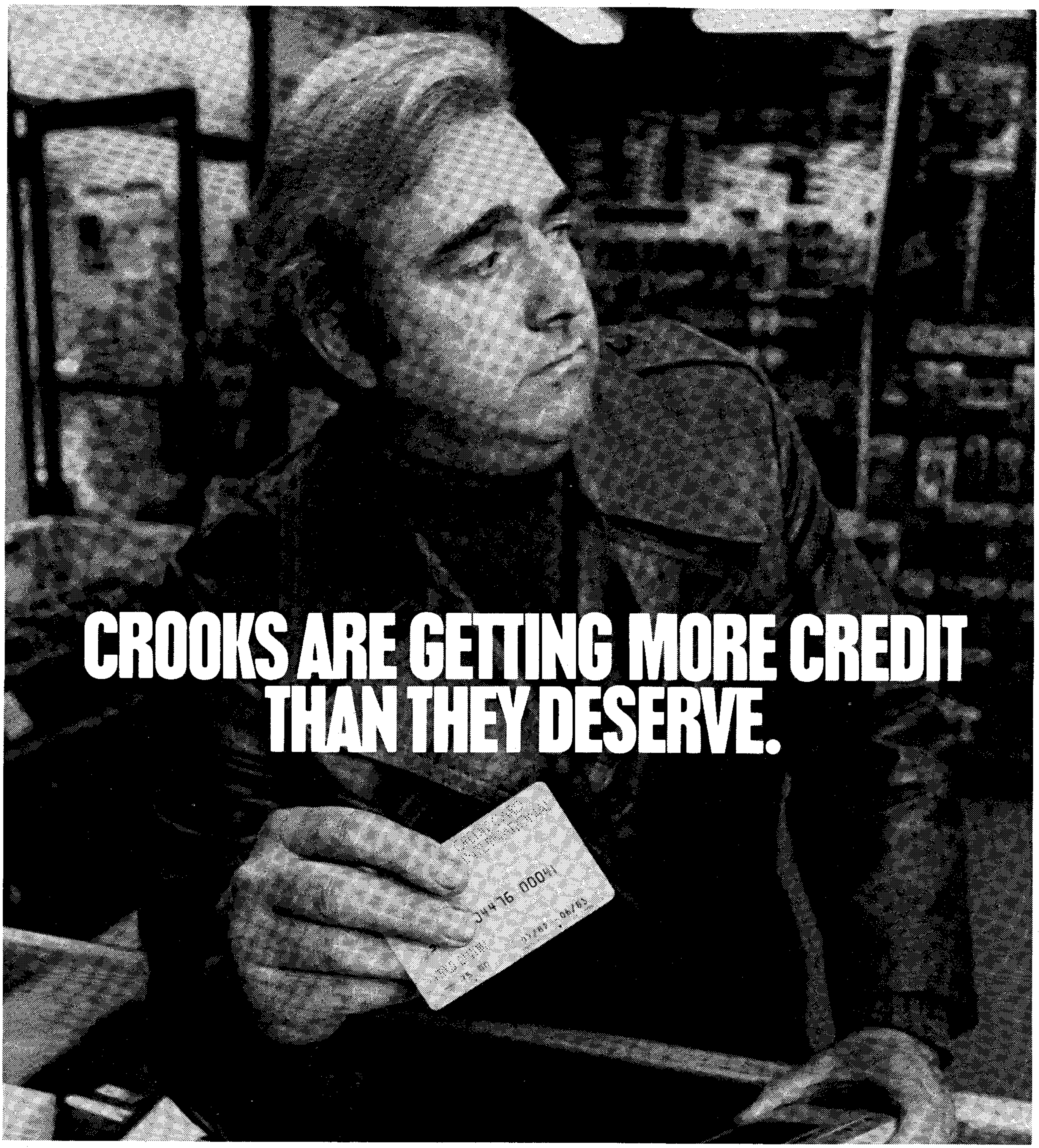
Things are at such an impasse that the administration has been putting out the word that it might have Yasir Arafat in for a visit—in exchange for the P.L.O.'s recognition of Israel. No doubt this news has been leaked in an attempt to scare Begin before he reaches the White House this Friday. No doubt Begin will laugh it off. "America wouldn't do that to us—unless the P.L.O. really does recognize Israel," says a Begin-government aide. "And the P.L.O. just isn't in a position to do that right now. Too many of Arafat's own troops would line up to shoot him if he was seen to be caving in to Israel in the wake of the P.L.O.'s recent defeat."

But there is a chance for change in the P.L.O.'s position. The place to watch is Lebanon. "It is interesting that the Palestinians in Lebanon have been tearing down the tents the United Nations has been putting up for them," says an Israeli foreign-ministry official. "These are Arafat's most important constituents, and they're from everywhere in the Middle East *except* the West Bank. They don't want to go 'back' to the West Bank. They want to go back to where they come from, like Haifa and Jaffa and other places inside Israel proper. That's why Arafat has always been careful to say that even if he got a Palestinian state on the West Bank it would be only a first step. The ultimate step has always been to retake Israel, because that's what they really want. And that's why we will always reject a Palestinian state, no matter what nice words about recognizing our right to exist come along with it.

"But now, in Lebanon, we're beginning to see a change—especially among the younger Palestinians who have never lived in Israel. By refusing the U.N.'s tents and demanding permanent housing, they're saying they want to stay. Some of them, and more each week, are saying they want to become Lebanese citizens. The Lebanese don't want them, and that will be a problem, but it's the psychology that's significant. They're beginning to say the dream of going back to Israel is a bankrupt dream, and so they're ready to settle where they are. If this sentiment grows, it could free Arafat to negotiate a West Bank solution that would drop the notion that such an agreement would only be a first step."

Even if this Israeli's perception is ac-

Photograph by Penelope Breese/Gamma-Liaison.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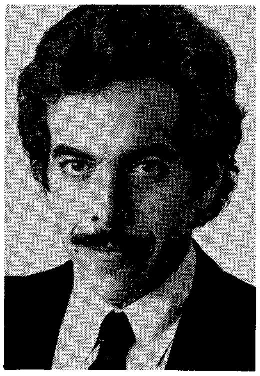

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curate, such a sea change will take time, which is why the administration's realistic objective for the Reagan-Begin meeting is to make progress toward the withdrawal of Israeli and other foreign troops from Lebanon. There will be a lot of huffing and puffing about the Israeli settlements—all of it designed to show the Arabs that America means business—but the accomplishment of the meeting, if there is to be one, will be a firm timetable for a troop withdrawal from Lebanon. "Frankly," says a Reagan aide, "we hope Begin's trip will turn out to be like Nixon's [a reference to Richard Nixon's seven-day quickie tour of the Middle East a month and a half before he resigned, in 1974], but our best guess is that Begin will survive the inquiry [into the Beirut massacre] and that he'll be around at least until the elections he's promised for next spring. And while Begin's around we're not going to get anywhere with our peace plan."

Unless America finally gets tough. At the White House, almost every option has been talked to death. And every time Israel announces a new settlement, there's grumbling that America's economic assistance to Israel (currently over $2.5 billion a year—fully one quarter of all U.S. foreign aid) should be reduced by an amount equal to that budgeted for the new towns. So far, though, the president has resisted these suggestions, preferring instead to follow the advice of Sam Lewis, the U.S. ambassador to Israel. Lewis has maintained for years that an economic-aid suspension would only strengthen Begin's hand at home.

Absent the stick that an aid cutoff would represent, a fair assessment would be that Menachem Begin has Ronald Reagan right where he wants him. America will always defend Israel against the most ludicrous attacks (like the proposal to kick Israel out of the U.N.) but won't move much beyond a rhetorical response even when the Israelis push their most controversial policies.

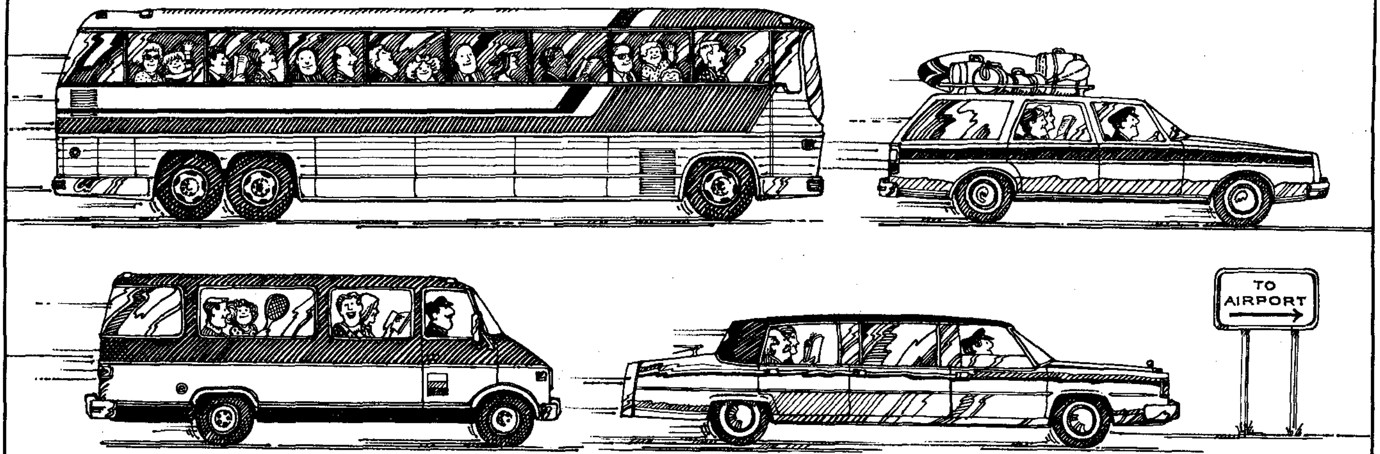
Still, Begin is a shrewd politician. He knows Reagan needs a political victory. So Israel will probably agree to a withdrawal schedule that can be touted as an American triumph. Where to go from there will be an open question as long as Begin is in power. Some Israelis, and even some opposed to Begin, believe the administration can only help itself by letting its peace plan languish awhile. "Now is the wrong time to deal with the Palestinian question," says Yitzhak Rabin, Menachem Begin's predecessor as prime minister. "Reagan bit off more than he could chew. There are achievable goals to move towards that can lead to progress in all areas—including the Palestinian question—without getting everyone's back up.

"The president had the proper formula in the first place. After the evacuation of the P.L.O. from Lebanon, he said the next step should be the withdrawal of forces, followed by the aid required to permit Lebanon the chance to take care of its own affairs. By putting out the peace plan, he shifted the focus—leaving the open wound in Lebanon unhealed. Unlike the prime minister, I don't think we should just throw the Reagan plan away. It should be pursued, but quietly. We have to realize that the president has made his statement and must stick by it. He must *appear* not to abandon it. But meanwhile, there is real work to be done—beginning with the withdrawal from Lebanon. The United States can still be talking to Jordan—that's okay, too. But the danger in all this is that America is looking for the grand sweep—the total, comprehensive peace that has eluded all the players in this part of the world for decades. The administration is trying to take all kinds of shortcuts, and in the Middle East, shortcuts never lead anywhere and often retard progress. Only long-term patience works.

"Meanwhile, America is neglecting the work already done by Camp David. And here I mean that the United States should be pressuring countries like Saudi Arabia to help Egypt with its staggering financial problems. Without massive help, the peace with Egypt will be endangered. We've all been lax. We've thought that once Camp David was made there could be no turning back. But most Egyptians believed that Camp David would bring them prosperity. It hasn't worked that way—primarily because America has moved on to the more glamorous things. This may prove to be a major mistake, and it could set things way back."

"Rabin is right on all points," says an American State Department official. "The problem is that Camp David was someone else's achievement, and this administration wants its own bold stroke. And now, with the president personally involved with his plan, it's hard to cool him down on it. He thinks it's reasonable, and he can't understand why others don't see it that way. But many other people don't see it that way; Menachem Begin isn't alone. And as long as that's the case, then sooner or later the guys at the White House are going to have to swallow hard and get on with some stuff that actually has some prospect of success, like the troop withdrawal."

"Well, one thing's for sure," says Vice-President George Bush. "We could focus on a lot of other things and still be able to come back to the Middle East. No one is going to solve it behind our backs. It's still there to be solved. It will always be there to be solved." ■



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THE WAYS OF ALL FLESH

The New Marketing of Meat

THE AVERAGE AMERICAN DEVOURED 77.2 pounds of sirloin, round, roasts, and assorted other cuts last year, keeping beef in the No. 1 spot as America's most popular meat. This average person also ate only 1.4 pounds of lamb and 1.6 pounds of veal, but he did a lot better with chicken and pork—their per capita consumption was 51.7 and 65 pounds, respectively.

Beef is king of the meat case, and, by extension, of the supermarket—meats generate a store's highest sales volume—but the king is perched precariously. Americans last year downed 18 percent less beef than five years earlier, when they ate 94.4 pounds apiece. Evidently, the nation has traded some of its red-blooded meat appetite for pasta and cheese, poultry, and fish. The cattle industry, after years of minimizing its plight, has now started to fight to reverse the trend.

Consumers are also sinking their teeth into less and less lamb and veal these days. Twenty-five years ago, the average eater put away 3.7 pounds of lamb and 7.7 pounds of veal annually. Average consumption of pork, however, has risen, from 56.9 pounds a quarter of a century ago. But it's poultry that has really boomed. The typical American ate 31.4 pounds of chicken and turkey a year in 1956, about half of what he eats today.

Why is beef consumption down? Americans are hardly turned off to cattle—Merrill Lynch and Marlboro have focused years of successful advertising on bulls and cowboys. And Americans love to eat meat—Yankelovich, Skelly and White, in a survey conducted for the American Meat Institute last year, concluded that people still find meat the best-tasting and most satisfying part of a meal, and that it provides "social security": It can almost always be served to guests without worry about appropriateness and acceptability. A recent Gallup poll confirmed that steak remains the first choice of people eating out as long as price is no object. It's bigger with men than with women and strongest of all in the Midwest and the South. The future popularity of steak seems ensured, for Gallup found that teenagers prefer it by a wider margin than adults. Among both groups, incidentally, steak is least popular in the East.

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Vying viands: *Fighting the decline in red-meat consumption.*

One obvious reason for beef's decline is economic. In the last decade, retail meat prices have risen 110 percent, and last year the nation's butchers and supermarkets rang up more than $40-billion in red-meat sales. *Chain Store Age/Supermarkets* magazine recently asked supermarket shoppers what meat cuts they liked best. They didn't single out pork roast, lamb chops, tenderloin, or any other cut; they said they'd asked for whatever meat was on sale.

Price isn't the sole issue, though, or necessarily even the key one. Health is an important influence, too. Americans have come to associate red meat with cholesterol and fat, and in 1980, the Department of Agriculture advised Americans to reduce the amount of saturated fat and cholesterol in their diets, planting yet another skewer in the traditional meat-and-potatoes meal, a meal that had already been losing ground to fancy foreign foods.

Changing social patterns, meanwhile, have resulted in a greater number of people living alone, which means fewer broiled steaks: Singles consume less meat than family members. More women working means fewer eye rounds roasting: No one has time to cook. And more people than before are skipping "regular" meals and snacking around the clock.

The trend away from red meat has been so pronounced that Americans now consume three times more poultry than they did before World War II. Poultry marketers have spurred that increase by bargain-pricing their products, by concocting new items like turkey bologna, turkey pastrami, chicken franks, and chicken parts, and by promoting name brands, something meat marketers can't do—usually the only brand of beef available is the butcher's or store's own.

In 1980, three poultry companies spent $5.5 million on promotion in New York City alone. That was three times what the entire beef industry spent nationally. "The job we've done is like fighting a bear with a stick," says Merlyn Carlson, former president of the National Cattlemen's Association. "We've never mustered the kinds of guns and ammunition needed to adequately promote a product like beef."

Indeed, the fiercely independent cattlemen at first rejected "Beeferendums," plans to tax their herds to raise money for promotion. The aim was to build financial support for a campaign like those launched by other commodity associations, such as the Florida Citrus Commission's pitch that orange juice "isn't just for breakfast anymore," the dairy industry's "Milk's the one" campaign, the "incredible edible egg," "Wool, it's worth more naturally," and "Come home to cotton." Two years ago, recognizing that they had been out-marketed, the nation's cattlemen finally relented.

They put big bucks behind their story. The National Live Stock and Meat Board set aside $7.8 million this year—more than twice any previous budget—for convincing consumers that beef "is worth more than the price they have to pay for it," says Thomas Schaffner, spokesman for the board. (The fiscal-1983 budget goal is $12 million.) To spread the message, the board's Beef Industry Council bought time on national television (where beef had never before been advertised on such a scale) and space in magazines. With the slogan "Somehow, nothing satisfies like beef," the board is subscribing to the beer, camera, and Coke school of advertising, suggesting that using its product will make you feel good about yourself.

Beef commercials focus on various kinds of workers (after all, who doesn't eat meat?), who, over dinner, confess their daylong dreams about the meal. In one spot, a construction worker tells his wife that he didn't mind his day on the girders because "I kept thinking—mm—tonight you're making us a pot roast. Was like I could smell it cooking. Even see it, brown and hot and juicy—mm—you pouring on that rich beef gravy of yours." In another spot, a cowboy says that his "twenty miles of ridin' fence in that freezin' cold with the winds howlin' " was made bearable by thoughts of the steak sizzling over the fire "in our warm kitchen . . . me and you and all those good smells filling up the place. . . . Ah, honey, you sure do make comin' home comin' home."

The National Pork Producers Council has bet *its* promotional budget of almost $4 million not on sentiment but on "facts to dispel myths," says spokesman Russ Sanders. In the past, pork consumption has usually risen only when prices fell, and an estimated 40 percent of the population eats little pork or none at all. "From a consumer-attitudes study in 1980, we learned that the biggest obstacle to pork is that people believe that it's high in cholesterol and calories, that it needs to be cooked until dried out, that it's hard to digest, and that it's generally not something to choose if you're dieting."

Once the pork people realized what they were up against, they devised an offensive. Its theme: "America, you're leaning on pork!" The line is intended to convey a double meaning. Research has shown that Americans lean on pork as a money-saving meat. The pork people want you to think of their product as slimming as well as inexpensive.

In one magazine ad, a slender, leotard-clad dancer measures her waistline. Another features a picture of a scale above the headline PORK ISN'T THE FAT KID ON THE BLOCK ANYMORE and copy pointing out that a three-ounce serving contains lots of protein and vitamin B but only 206 calories. Some 500 CBS radio stations are airing commercials for pork featuring a song whose lyrics begin, "It's time to get lean, America, it's time to start eating more pork." In one TV spot, a typical family dines on

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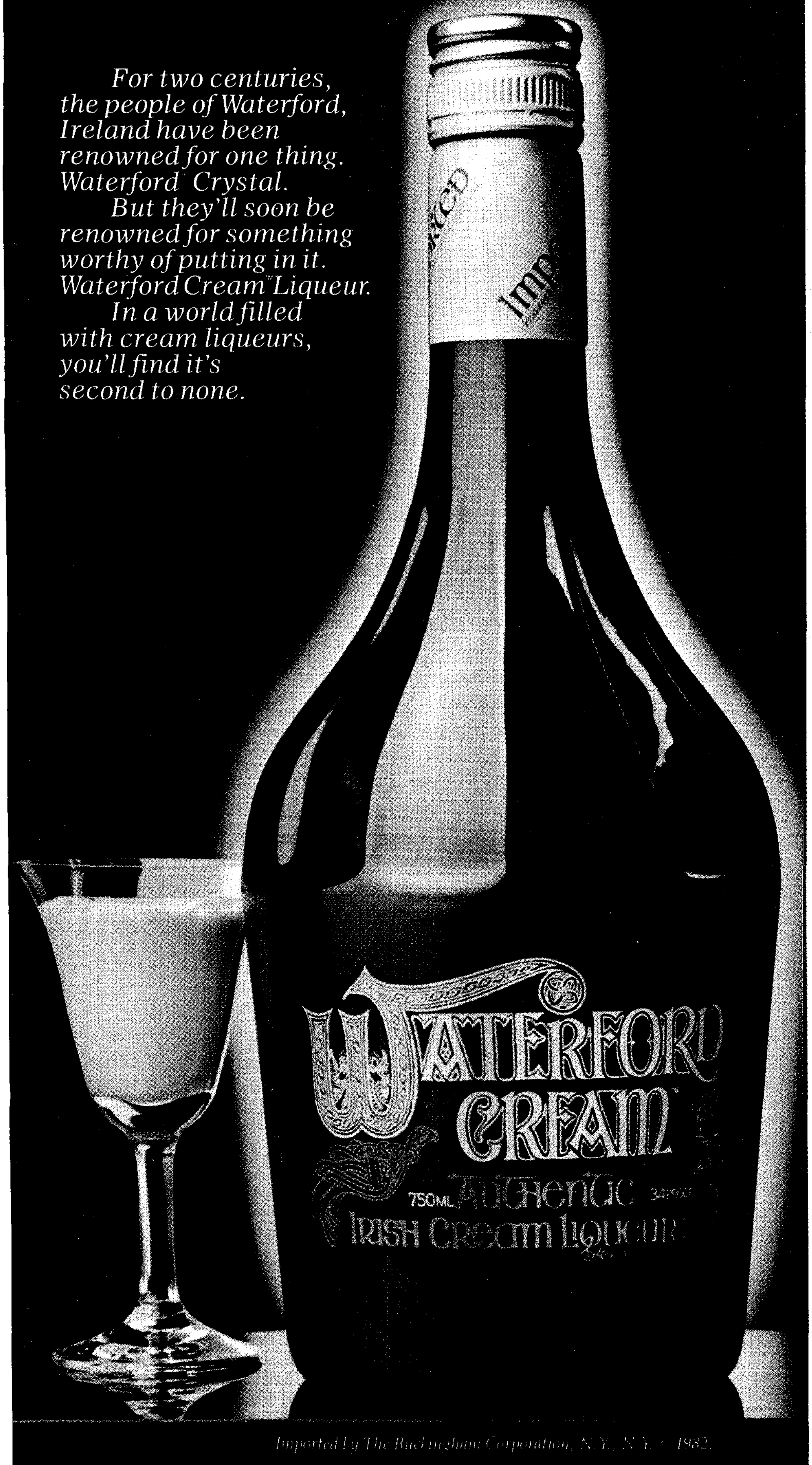
But they'll soon be renowned for something worthy of putting in it. Waterford Cream™ Liqueur.

In a world filled with cream liqueurs, you'll find it's second to none.



Imported by The Buckingham Corporation, N.Y., N.Y. © 1982.

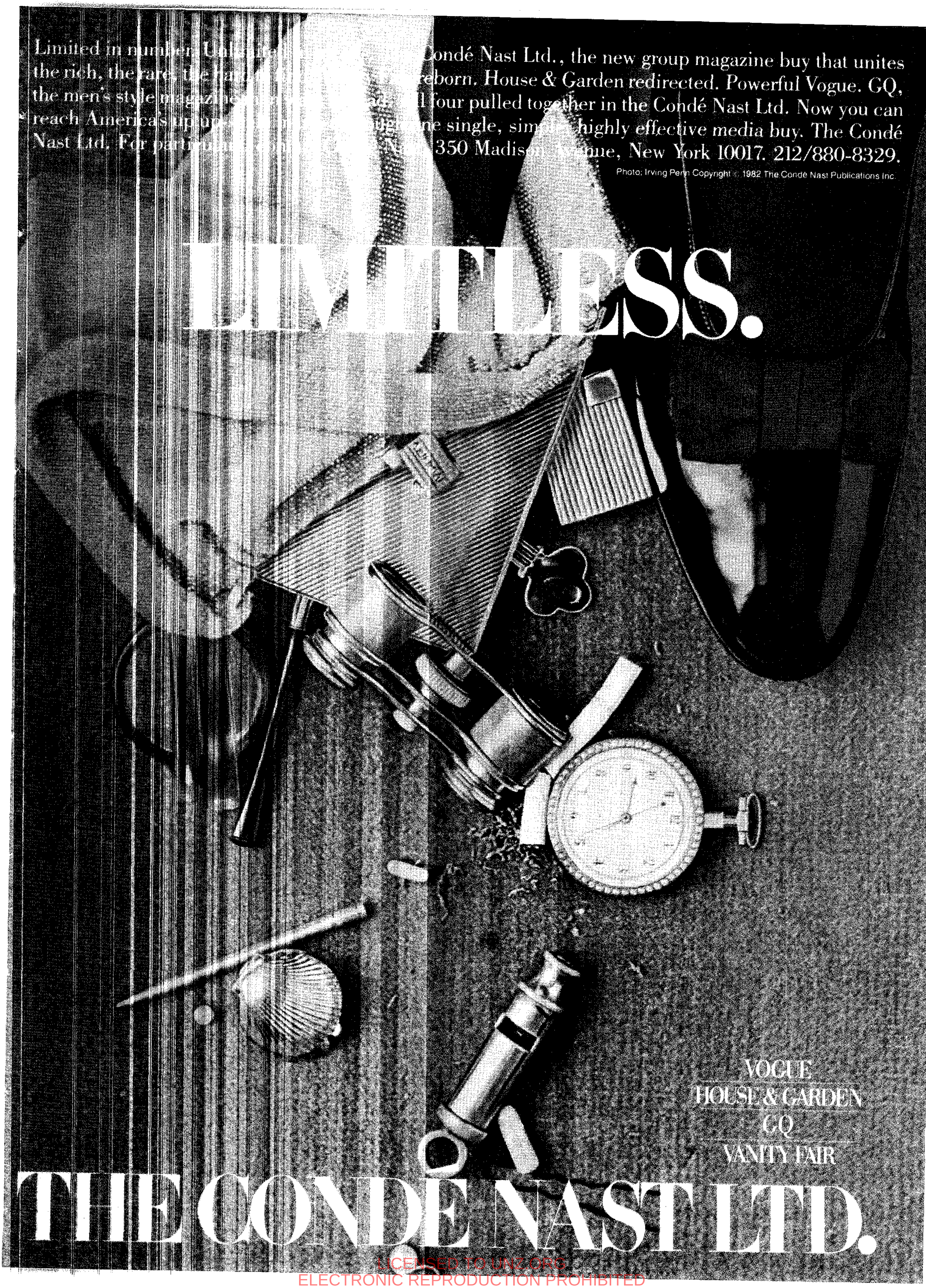
pork chops. Dad notes that they're eating pork more often these days "since we got the full pork nutrition story." How did he get the story? "Well, I guess you could say health is my bag," he explains, hoisting a black physician's case. Titles on the screen identify him as Dr. John Ponsiglione, a Chicago digestive specialist.

The American Sheep Producers Council has taken an entirely different tack promoting lamb. One reason is that lamb eaters "tend to be more affluent," says council spokesman John Morrison. "Our problem has been more that supplies have been short than that demand has been. Then again, you can never have too much demand. We are trying to expand the market, to get people to eat lamb at other times than holidays, to get stores to carry it, and to bring younger consumers into the fold."

By one estimate, slightly more than half the population of this country has never had lamb as a family meal. To get the meat on every table, the council has come up with an elegant "Experience Lamb" campaign. A mouth-watering, masterly garnished plate of lamb is pictured, accompanied by a recipe for the dish. The New Zealand Lamb Company, which supplies about 8 percent of the country's lamb, has also been beating the drum. Recently, it ran ads featuring a businessman dressed in a three-piece suit and a ruffled Little Bo Peep bonnet.

Advertising is only one tool used by the red-meat marketers in their promotional battle. The Barbecue Industry Association provides in-store meat promotions and National Barbecue Month. The beef, pork, and lamb industries are beginning to supply pop-up meat gauges similar to those in Perdue chickens to take the uncertainty out of roasting. There are pork and beef festivals, Lamb-o-Ramas, cable-TV ads, and a recipe service provided to the nation's newspaper food editors. There are tie-ins with microwave promoters, children's posters on cuts of pork, a National Beef Cook-Off, industry publications, and a library of filmstrips and teaching kits. In one film, *Family Hero*, a teenager struggles with household responsibility—buying a week's worth of meals within a budget. You can guess what emerges as the real hero. It's too early to tell whether all these promotions will pay off, but the industry associations have hired monitors to evaluate their effect.

Still, there's little joy in the meat industry these days. No one expects beef sales to return to former levels; the hope now is simply to stem the decline in sales. "For the last three years, the beef industry has been very hard-pressed," admits Schaffner. "A lot of people went belly up. That's why we've finally decided to promote. We figured if not us, who? If not now, when?" ■



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Cityside/Gael Greene

FOOD FOR THOUGHT

Good-neighbor policy: *Jefferson Brown delivering meals to Roberta Garvey.*

Meals on Wheels

"I COULD INTRODUCE YOU TO SOMEONE who will break your heart," says Mary Canaday, social worker to the 300 homebound elderly fed lunch each weekday by Max Groeschler's Nutrition and Health Center, on West 86th Street. We have just come from visiting bewildered and disabled old people living in the shocking squalor of a single-room-occupancy hotel four blocks from my home ... all of them fed by various home-delivered-meals programs.

"I think my heart is sufficiently broken," I reply.

"She lives at the Ansonia," says Mrs. Canaday.

Of course. From the beginning I knew it. A year ago, when food-world friends and I got caught up in an impulsive, fevered campaign to bring Christmas dinners to homebound New Yorkers, I knew they were living unseen, alone, helpless, on my very own block.

The Ansonia is one of the West Side's grand old buildings, an astonishing rendition of Beaux-Arts baroque now getting a flashy face-lift. "Louise H." lives on the fifteenth floor in a nearly bare room with great high ceilings and a vintage bath, an air conditioner that cackles in the wind, a hot plate, and all her belongings in shopping bags piled high in one corner. Widowed, childless, 82 years old, she lies curled into a comma, all the toes of one foot lost to gangrene, bones now riddled with cancer, skin like wrinkled silk on fleshless arms, eyes bright, pleased to have company. Her meal is late. That's all right. She eats very little anyway. She reads without glasses. "I loved this," she says, pulling *Shōgun* from the tangle of bed linen. "I've read it twice."

Leaving, I take her hand. She pulls mine close to her face as if she will kiss it. But no. She is looking at my ring. "What stones are these?" she asks. She keeps my hand. "When I was young and charming, someone gave me this." She crooks her little finger. On it is a small, old-fashioned diamond ring held on with a rubber band. She smiles. "Now I am not so young and not so charming."

"But you are charming," I correct her. "We're neighbors. I'll bring you some novels to read."

"What a lovely thought," she says. "I hope it turns into a lovely deed."

IT WAS LESS THAN A YEAR AGO, A LATE Sunday morning, when the specter of hunger and loneliness first cracked through the indulgent—indeed, often decadent—luxury of a restaurant critic's existence. I was lingering in bed over breakfast when the New York *Times* headline caught my eye: MEALS-ON-WHEELS SCRIMPS TO FEED AGED. And there was a photograph of Roberta Garvey, 67, disabled and alone, confined to her third-floor walk-up, one of 6,000 homebound elderly fed a single hot meal each weekday in a city-supervised program ... but nothing at all on weekends. For some, a slice of bread and a piece of fruit saved from Friday would be Saturday's meal. And a plea to 85 food corporations for goodies to fill Christmas baskets had brought not one response.

I phoned James Beard to ask if he could get goodies. "We ought to do more than that," James said. Barbara Kafka, restaurant consultant, now proprietor of Star Spangled Foods, phoned. "I just spoke to James," she said. "What do you want me to do?" Together we roused our food-world friends. One hundred restaurateurs, retail food merchants, manufacturers, and individuals pledged over $400 apiece. The money raised was nowhere near the $1.3-million needed to deliver a weekend meal to the city's homebound needy for the year. But it financed a Christmas dinner for 6,000 old people who would have had no holiday meal at all. Throughout the city, in Harlem and Chinatown, in Bay Ridge, on Staten Island, on the Upper East Side (where there are thousands of impoverished Mrs. Garveys), voluntary centers opened their doors to cook the meal we'd bought.

As more pledges came in after the New Year, members of the food family asked to do more. Sugar Foods president Donald Tober and food-management executive Jack Galione met with Janet Sainer, commissioner of the Department for the Aging and supervisor of the federally subsidized nutritional program, looking for ways to make the city's buying more cost-effective. Others wanted to find a way to get surplus food and product donations into the system. Was there a way to recycle restaurant food, day-old baked goods, the untouched excess of cookbook testings and food tastings?

Individual restaurateurs came up with their own ideas. Ramazan Yuksek, once a penniless immigrant from Turkey, said he had fed 250 senior citizens Thanksgiving dinner at his Butterfly café, in Greenwich Village, and would do so again this year. Mel Dansky invited the Department for the Aging to send 75 old people to Tuesday's for a late-afternoon dinner. Tony Goldman, owner of the Greene Street Café, pledged to feed 50 neighborhood elderly one lunch a week for a year when his new Soup Kitchen opens in late fall. Bloomingdale's, through the city's matchmaking, found a Harlem community center to pick up everything left in its bakery at the end of each day. Shun Lee's owner, Michael

Photograph by Ricki Rosen/Black Star.

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INTRODUCING THE MAGNIFICENT

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Asbach Uralt
Europe's Grande Finale

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Tong, and chef, T. T. Wang, initiated a campaign to get Chinese restaurateurs throughout the city to deliver weekend meals in Chinatown centers. And Peter Aschkenasy described how nuns from a nearby mission feeding the homeless came each day with their pots to the downtown Lüchow's.

This year, reality is even crueler. Caretakers of our city's underprivileged are organizing now—soup kitchens, storefront emergency pantries. Federal cutbacks and inflation have eroded the city's means for feeding the frail, stranded old people in a program that costs only $1,200 a year for each of them, measured against the $20,000 or $30,000 bill for each resident in a nursing home.

When we are young we have a vague fantasy of old age, imagining ourselves in the golden years, retired to cozy comfort, surrounded by adoring kin, living on pension plans and savings and Keogh funds. No one ever plans to grow old abandoned, disabled, disoriented . . . alone in a shabby third-floor walk-up or the confinement of a closetlike room with only a hot plate and two chains on the door. New Yorkers are tough and cold and selfish, but we are also notoriously sentimental, loving, and caring.

This week the city and friends of the food family are launching a new fund-raising drive—Citymeals-on-Wheels. Several corporations have agreed to ask each of their employees to donate $4.75, the cost to deliver a single hot meal. Other companies may follow. The Department for the Aging hopes to collect the $47,500 needed to bring Christmas dinner to 10,000 elderly. (On December 2 there will be a "modest little benefit" at Club A to raise money—a country-and-western buffet, country dancing, city gossip and intrigue. For information, call 577-1738.) Funds can be spent in other ways: Three hundred dollars provides two cold meals in a weekend basket every week for a year for an old person confined to a single room without kitchen; $247 buys one weekend hot meal every week for a year. Donations to Citymeals-on-Wheels are tax-deductible. Checks should be made out to Funds for Aging Services and mailed to the New York City Department for the Aging, 2 Lafayette Street, New York, New York 10007. For more information, call the number above.

But money cannot buy family. Not every one of the homebound elderly wants to be adopted, but for some, loneliness is starvation, too. Every family, every Cub Scout troop, every grade-school class or high-school honor society or P.T.A.—even banks and restaurants, grocery stores, and canasta clubs—can adopt a homebound old person. I feel a positive shiver of delight when I think of the old woman who could be adopted by Zabar's. ■

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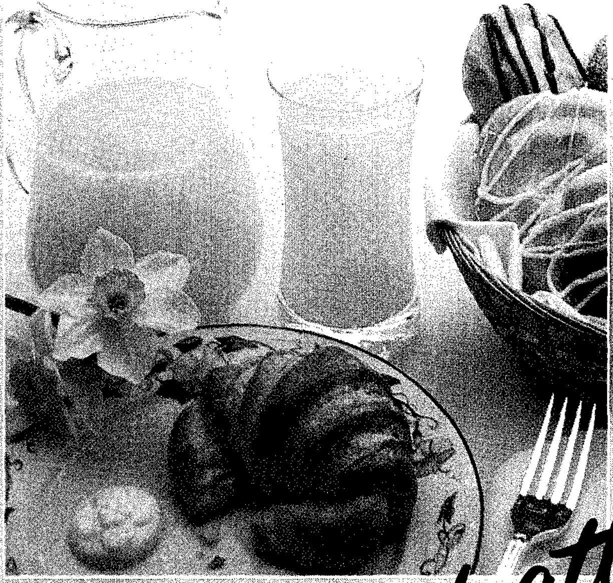

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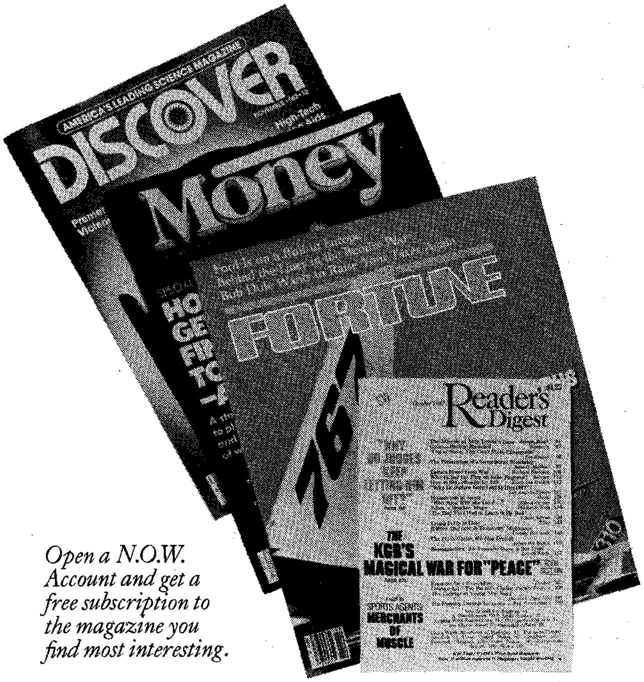
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The Bottom Line/Jack Egan

RETURN OF THE ZECKENDORFS

Upper West Side Story

DEVELOPING A REAL-ESTATE SITE IN New York City these days is often a lengthy, arduous process. Battles over zoning, conflicting pressures from community residents, shifts in political power, and a seesawing real-estate market have caused many proposals to be endlessly delayed or scuttled entirely.

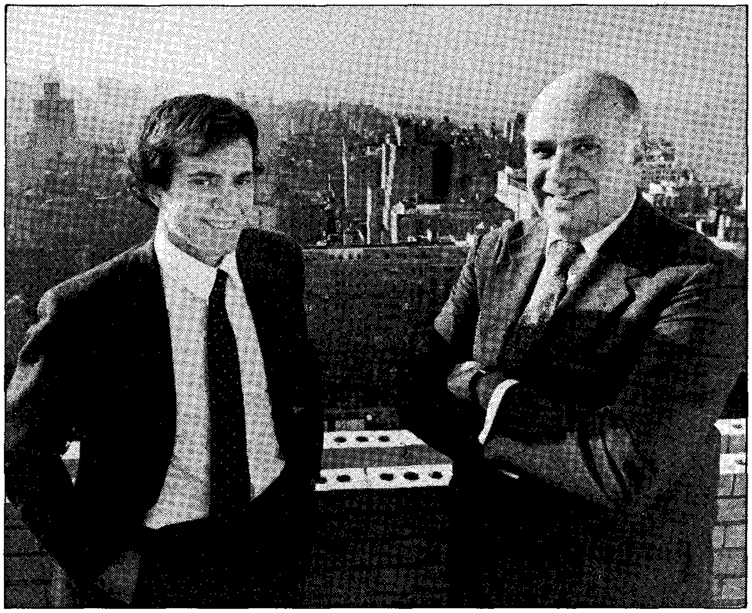
A case in point is the 40,000-square-foot plot at the northwest corner of Broadway and 96th Street. The site was assembled in the late 1960s. Since then, all sorts of proposed projects have been scrapped. An Alexander's department store failed to get community approval in 1970. A luxury cooperative-apartment building created opposition from nearby residents who feared it would drive low-income neighbors out of the area. A subsequent plan for an apartment building that would include units for both high-income and less affluent tenants was also successfully fought, this time by community members who didn't want low-income families moving in.

But a building has finally gone up on the controversial site, a 303-unit condominium-apartment building called the Columbia. Groundbreaking took place a year ago, and the project is scheduled for completion in early 1983. The offering prospectus is expected to be cleared shortly, and sales of units will begin immediately thereafter.

Not least among the interesting features of the project is the name of the developer, William Zeckendorf. He is the son of the legendary real-estate entrepreneur of the same name, who reached the pinnacle of the profession in the early 1960s only to lose his empire when his firm, Webb & Knapp, became overextended and went bankrupt. The elder Zeckendorf, who died in 1976, was known for a number of landmark projects, including the assemblage of the land for the United Nations Headquarters, Kips Bay Plaza, and Lincoln Towers. The giant Century City development, in Los Angeles, was also his.

The younger Zeckendorf, 52, apprenticed with his father from the age of fourteen, but does not aspire to duplicate the old man's grandiose achievements. (His father was the first developer to work with architect I. M. Pei.) Far more low-key in his approach and demeanor, he nevertheless feels committed to a family tradition of quality construction and good planning.

These commitments were put to the test in building the Columbia, his first new development in New York City. Zeckendorf's firm, in partnership with the Lincoln Savings Bank on the $50-million venture, had to accommodate a number of unusual demands from the community. A community garden was displaced in the construction but is being rebuilt above the building's garage. A quality restaurant was requested by many in the neighborhood, and a lease for one has been negotiated. "Given the choice of a community board that fights for its neighborhood and one that does not, I would choose the one that does, even if it creates some tussles along the way," says Zeckendorf.



Up on the roof: *Arthur (left) and William Zeckendorf atop the Columbia.*

The peach, brick-clad building itself is L-shaped, 10 stories high on the Broadway side and topped by a 31-story tower above 96th Street. The design is meant to maintain the scale of the buildings on Broadway. There is a 200-car garage with direct access to the building. A large health club in the lower structure includes a 60-foot swimming pool. The roof of the tower, which commands a spectacular 360-degree view of the city, has been left open for all tenants.

"We could have put penthouses up here but decided to use it as an amenity for all of the people in the building," says Arthur Zeckendorf, 23. He represents the third generation of the family to go into real estate and has been given the job of supervising the project.

The venture is being watched closely by other developers, and a number of plots of land in the vicinity have already been bought. If the Columbia proves profitable, it could accelerate construction in an area that is seeing new building for the first time in decades. The renaissance of the Upper West Side has been pushing steadily uptown, and this project could start a major wave of condominium building.

Apartment prices will range from $95,000 for a lower-floor one-bedroom to $280,000 for a three-bedroom on a top floor. The building is designed as a home for Manhattan residents, particularly families, not as a lot of *pieds-à-terre* for foreign investors. Financing has been arranged through Manufacturers Hanover Trust. The bank will issue fixed-rate ten-year mortgages of up to $200,000 for those who qualify. Only a 20 percent down payment will be required. Zeckendorf's timing appears good, since interest rates are heading down. "Success in real estate requires a lot of luck and very little judgment," says William Zeckendorf. "And we will probably be lucky in that mortgage rates will move toward 12 percent."

The Columbia is one of a number of condominium buildings due to open in the city over the next twelve months. For a variety of reasons, New Yorkers buying apartments have had no choice over the years but to purchase cooperatives. In a cooperative, the individual buys a share in the total building, and monthly maintenance costs include the cost of the underlying mortgage as well as building-service-and-upkeep fees. With a condominium, maintenance charges are usually far lower, the down payment is less, and a proportionally greater mortgage is available. This increases the tax write-offs for the purchaser. When it comes to selling his apartment, the condo owner does not need to get the sale approved

Photograph by Joe McNally/Camera 5.

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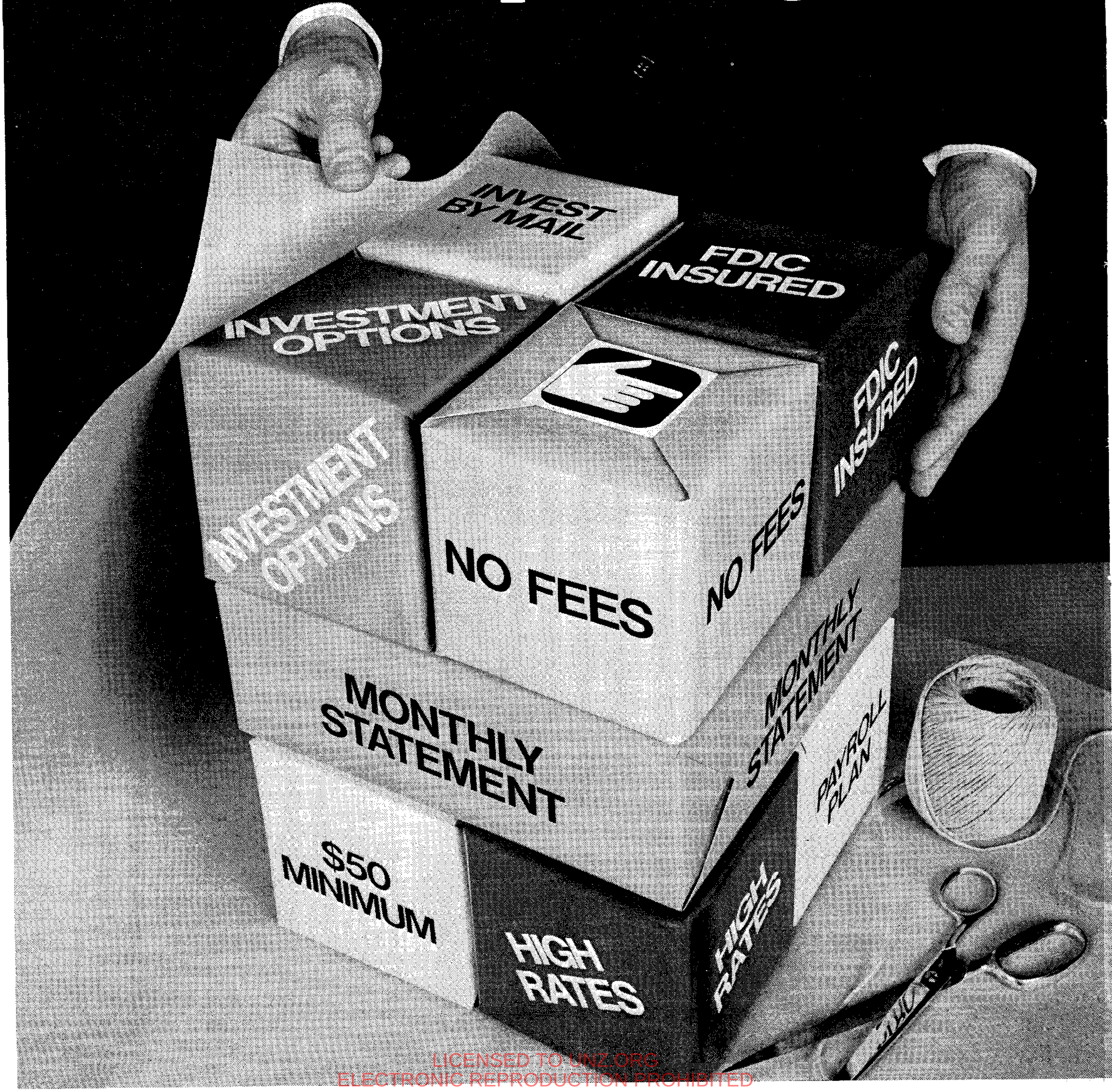
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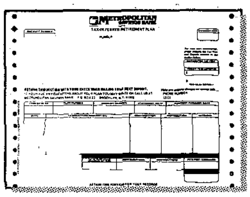

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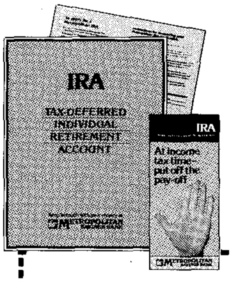

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Birthdate ________ (Soc. Sec. #) ________
Signature ________
NAME B: (Spouse or Second Working Individual) ________ (Please Print)
Amount: $ ________
Check One: ☐ **18-Mo. Fixed-Rate** ☐ **18-Mo. Variable-Rate**
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Most of the new condominium buildings, like Museum Tower, the Colonnade, the St. James Tower, and the Dag Hammarskjöld Tower, are located in midtown and are priced in the super-luxury class. The Columbia is a more modest venture than any of those, but its ultimate success or failure will be far more important to the Manhattan real-estate market over the next few years. It could become yet another Zeckendorf landmark.

The New Rules of the Game

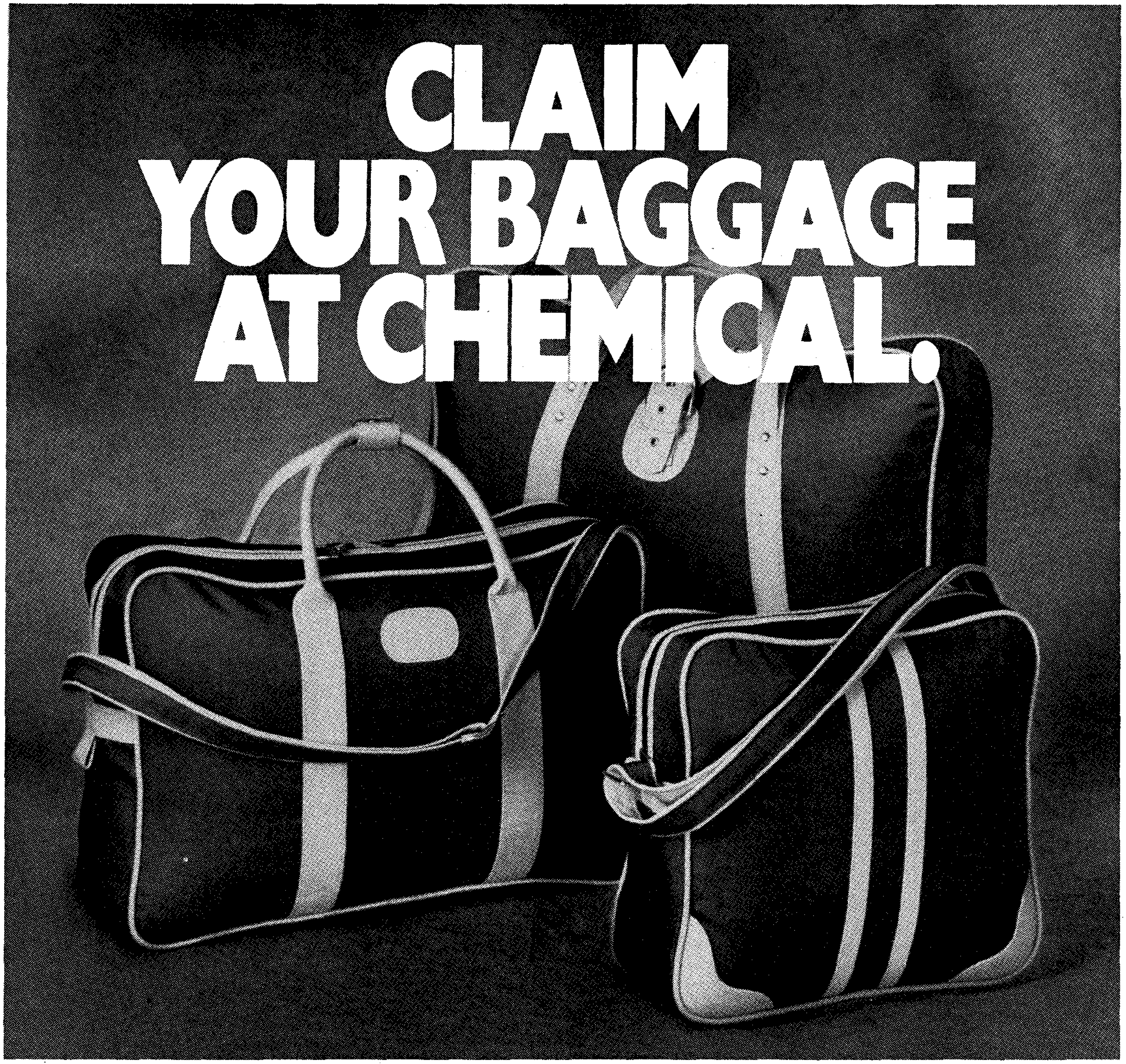
THE STOCK MARKET, WHICH HAS BROKEN nearly every record over the last ten weeks, is playing by new rules as a result of the increasing dominance of large institutional traders such as banks' trust departments. The new volatility may be permanent. That's the conclusion of a report just released by Salomon Brothers, "Rally on Wall Street: An Anatomy of Stock Market Performance August 13–October 11, 1982," prepared by Laszlo Birinyi Jr. and Susan L. Field.

Among the important changes cited by the report is the emergence of a "dual trading market," in which the institutions call the shots and the retail customer is less and less important; the diminished importance of trading on the floor of the New York Stock Exchange as specialists and floor traders are overwhelmed by block buying and selling; increased emphasis on short-term gains by portfolio managers who have turned into traders; and the growth in popularity of options, futures, and other leveraging techniques.

"The overall impact of these events may indeed be more abrupt moves and more volatility," according to the report. "For example, the stock market may now be suffering the same upheaval that the bond market experienced several years ago, when eighth and quarter-point moves had been the norm, and where suddenly, one and even two-point moves are not that unusual any more."

The market's advance took most analysts and portfolio managers totally by surprise. One reason may be that widely accepted ways to follow the market are obsolete. "Initially, our thinking was that the events of the past several months were aberrations," write the analysts, "and that the usual mechanisms used to monitor the market—fundamental, quantitative, technical or whatever—should not have to be rethought to adjust for extraordinary events. However, it may well be that major changes in the marketplace may have taken place, and such events may occur again."

In other words, it's a whole new ball game. ■



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IN AND AROUND TOWN

By Ruth Gilbert

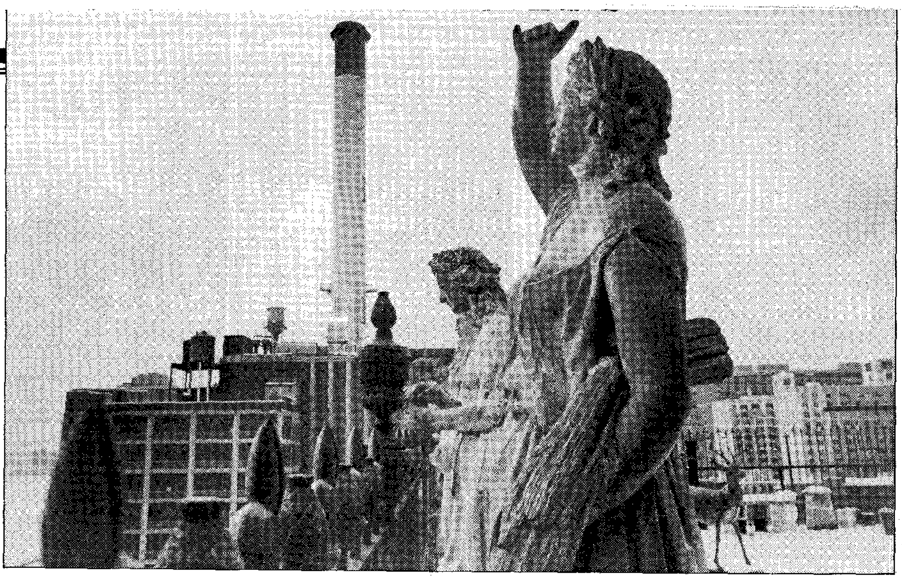
November 15 through 24

S	M	T	W	T	F	S
	15	16	17	18	19	20
21	22	23	24			

The eight-week "Retrospective of Russian Cinema" opens November 18 at Film Forum, with four American premieres and new prints of many legendary films. The United States Professional Gymnastics Classic comes to Madison Square Garden November 21, and the Waverly Consort salutes the composers of Italy November 18 and 20 at Alice Tully Hall.

Bolt From the Bix

Kirk Douglas and Lauren Bacall can be seen in *Young Man With a Horn* —in Channel 5's "Hollywood's Finest" series — November 17 at 2 A.M. It's well worth staying up to see this minor classic, based on Bix Beiderbecke's life.

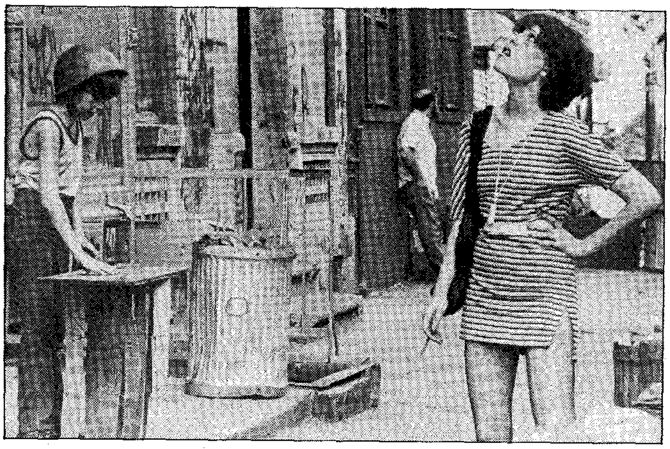


A Stone's Gaze Away

"Top of the City: New York's Hidden Rooftop World," an exhibit featuring photos by Laura Rosen, is at the Municipal Art Society's Urban Center, 457 Madison Avenue, at 51st Street, through December 3. The gracious scene above is called *Statues Overlooking the East River.*

Schwartz Sings Schwartz

Writer–disc jockey–singer Jonathan Schwartz starts his eighth engagement at Michael's Pub November 16 and stays through December 4. He'll premiere some new songs written for him by Arthur Schwartz (a close relation), and tell some fascinating stories as well.



Tenant's Rights

Smithereens was shown at this year's Cannes Film Festival and will be arriving at the Waverly Theater November 19. It's producer-director Susan Seidelman's first full-length feature and stars Susan Berman, seen here after being evicted from her apartment.

Two for the Money

Swap is a new comedy by Frank Shiras about larceny and double-crossing between some greedy villains. Here we have Walter Allen Bennett playing Finn, a small-time gangster, and Marissa Rivera as his gun moll, Ginger. At Amistad World Theatre, presented by its black-Hispanic-Asian company, through November 28.

Photographs: second from top, Martha Swope; bottom right, Austin Trevett.

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Sources: ABC Publishers' Statements; MRI, Fall 1982—adjusted.

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New York

The RISE *And* FALL *Of* FRED RICHMOND

By Pete Hamill and Denis Hamill

One evening in late February or early March, two young men were dining together in the Café Promenade of the Hotel Colonnade, in Boston. A pouchy-faced, middle-aged man, wearing a helmet of vehement red hair, came in from the lobby. He was led by the maître d' to the table next to theirs and exchanged glances with one of the young men, a dark-haired 21-year-old body-builder named Gregory Bergeron.

"It was all very casual," recalls George Blacke, a Boston disco owner who was with Bergeron. "Just a look . . . "

The eye exchange led to small talk, the precise nature of which is now lost to history. But gradually the older man let it be known that he was a wealthy businessman from New York visiting his parents in Chestnut Hill. When the meal was finished, the older man, who called himself Freddie, exchanged phone numbers with Bergeron. He told the young men to call him if ever they were in New York.

"Three weeks later, Greg and I and a couple of other friends went to New York," Blacke remembers, "just for fun."

They checked into the New York Hilton and that evening went to Studio 54. At one point, Bergeron told Blacke that he was going to call "that guy Freddie" and invite him to the disco. Blacke thought this was a fine idea.

"When he came back from the telephone," Blacke says, "he told us that Freddie couldn't come to Studio. He said Freddie didn't particularly like music or dancing or crowds. And besides, there was another problem. He might get recognized. Freddie was a United States congressman."

But if Freddie couldn't come to see Bergeron, then Bergeron could go to see Freddie. He left Studio 54 and took a taxi to 25 Sutton Place. He went to a seventh-floor apart-

Photograph by Chester Higgins/New York *Times.*

ment and was ushered into a world that he had never seen before: polished wood, expensive rugs, pictures by Degas on the walls. He and Freddie went to dinner, then returned to the apartment. Bergeron arrived at the Hilton at 3:30 in the morning, and told his friends that he had liked Freddie very much and that Freddie had liked him, too. "We made art together," Bergeron told Blacke, and they all laughed. "Art!"

When Bergeron got back to Boston, there were messages waiting for him from Freddie. Bergeron called back; Freddie wanted him to come down to New York again. At the Nine Lansdowne disco, where Bergeron worked as a bouncer, he told friends that he was intrigued with Freddie. Sure, he was a much older man. Yes, he lived in New York. But there was something about him. "Greg'd never met anyone like Freddie in his life," says a woman who knew Bergeron. "And after a lot of soul-searching, he decided to go to New York."

That decision would change Bergeron's life.

FREDDIE WAS, OF COURSE, FRED RICHMOND. IT IS useful, for the purpose of understanding this baffling, tortured, disgraced human being, to make a distinction between Freddie and Fred. Only one Richmond walks the earth, of course, but we're convinced, after talking to dozens of people who have known him, that for years at least two human beings have been coexisting turbulently in this single life. Fred. And Freddie.

"Which Fred Richmond do you want to talk about?" says one Brooklyn politician before asking for the anonymity that everybody else requested. (Some feared Richmond; others did not want to admit they knew him or worked for him.) "The good Fred Richmond?" this pol says. "Or the bad Fred Richmond?"

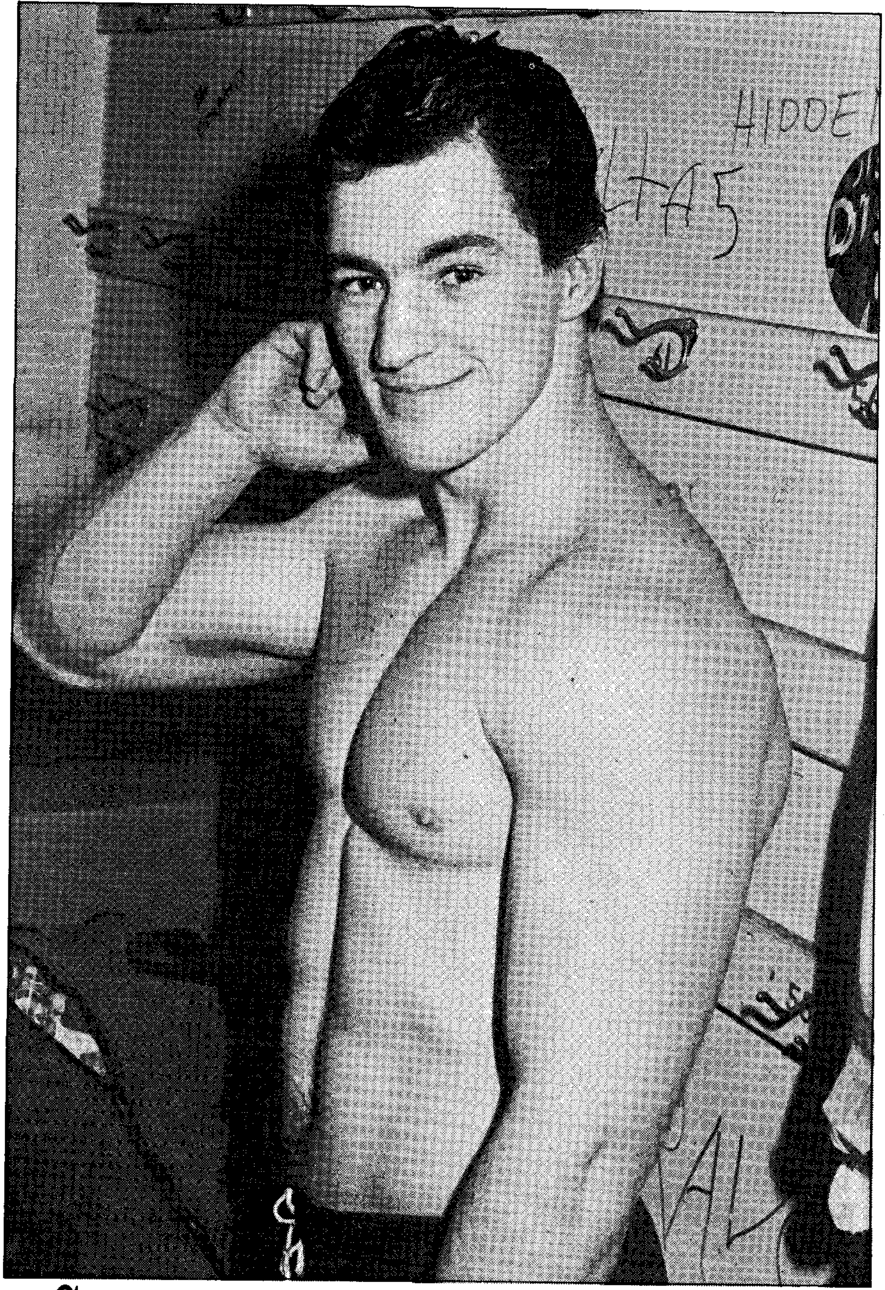
Both. Richmond has now been forced to resign his seat in Congress, after pleading guilty to tax-evasion, drug, and other charges. Last week, he was sentenced to a year and a day in prison and fined $20,000. Also last week, in settlement of Securities and Exchange Commission charges against him, he agreed to return at least $425,000 in improper pension payments he'd received from Walco National Corporation, a company he founded. And in three separate cases in the past four years he has been exposed publicly in relationships with young men from the gay world; one of them ended up dead in Richmond's apartment.

"He was one of the best we had," says Meade Esposito, boss of the Brooklyn Democrats. "Somewhere along the line he got lost."

In his 59 years, Fred Richmond has been an extraordinarily successful businessman, a figure in society, a contributor of time and money to various good causes, and a hardworking liberal congressman from the 14th Congressional District, in Brooklyn. As a congressman and the only urban member of the House Committee on Agriculture, he did good work reforming and expanding the food-stamp program, challenged the giants of agribusiness, held extensive hearings on the shenanigans of the international coffee cartel. He also accounted for much direct aid to his district. When constituents came forward to tell him their needs or grievances, Richmond would write down names, addresses, telephone numbers, and complaints; he would return to his district office, in Brooklyn Heights, with, in one aide's phrase, "fifteen or twenty contracts." That was Fred Richmond.

"The question to ask about him is very simple," says one former aide. "Was Fred Richmond a good man who did a few bad things? Or was he a bad man who did a few good things?"

Again, was he Fred Richmond, or was he Freddie? Sometimes, while Fred was being cool, controlled, and analytical, Freddie would burst into sight. He would snarl at one aide for being too fat, at another for wearing cheap suits, at a third for putting ketchup on scrambled eggs. Once, at an outdoor boxing show set up to entertain residents of South Brooklyn, Richmond exploded at aides because small children were sitting on his car: "I told you not to let those little bastards near the car!" At a small cocktail party for fund-raisers, he inexplicably began screaming at an aide because the aide's hair was too long. Fred could be generous to the people who



Gregory Bergeron told friends that Richmond was the father he had never had.

Photograph © 1982 by Paul Parks.

"...'Fred's troubles didn't start with sex or politics,' says one

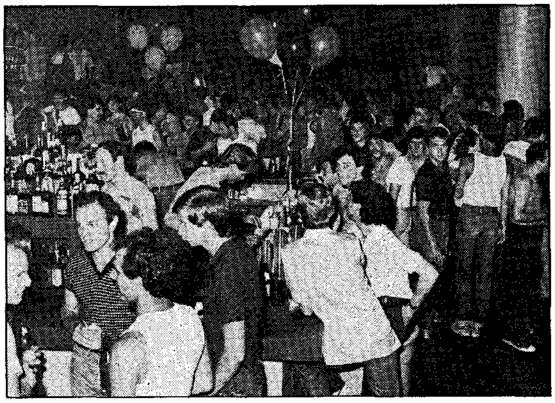
worked for him, but Freddie seemed to have contempt for them. He was, according to one former aide, "into humiliation. He liked to hurt people in front of others, people who couldn't hurt him back."

"You want to know what I think is the story of Freddie Richmond?" says one man who worked for him for years. "I think 30 years ago he made a pact with the Devil. The Devil told him he could have 30 years of wealth, fame, success—the whole thing. Freddie took the deal. And, of course, he had all those things. But then one night, around 1981, the Devil came knockin' at his door. . . . "

Such a notion is at once literary and metaphysical but not unusual in discussions of Fred Richmond; over and over, people who know him say that his life more accurately resembles fiction than fact. Certainly, Richmond reminds us of Fitzgerald's lines about Tom and Daisy in *The Great Gatsby:* "They smashed up things and creatures and then retreated back into their money or their vast carelessness, or whatever it was that kept them together, and let other people clean up the mess they had made."

Together, Fred and Freddie have made a mess. And in trying to understand them, the place to start is Boston.

'ONE WAY TO FIGURE OUT FRED RICHMOND," SAYS one longtime observer of his career, "is to remember that he grew up a Jew in Boston. And that is a very special deal." Frederick William Richmond was born in Mattapan, Massachusetts, now part of Boston, on November 15, 1923. His father, George Richmond, was married to the former Frances Rosen. Years later, when Fred was trying to impress people in Brooklyn, he would say that his father had gone to Harvard, coached teams there; had been a judge; had played for the Boston Braves. The record indicates another history. In his application for admission to the bar, in 1919, George Richmond said that he had attended the School of Commerce and Finance in 1914–15 and Northeastern College of Law, from which he had been graduated magna cum laude. Before that, the father had gone to Sherwin Grammar School and Boston English High. Harvard has never heard of him; the old-timers around the courts never knew a Judge Richmond; he apparently never played for the Braves. None of this would matter, of course, except that years later Richmond so obviously wanted his father to be someone else.



At the time he met Richmond, Greg was a bouncer at a Boston disco.

"All the time Fred was in politics, his father never came around," a former aide remembers. "His mother did. She was small, tough, kind of Waspy. Fred sometimes said this stuff about his father being a ballplayer, being a judge. It always struck me as funny. Freddie couldn't throw a ball across a table, and he sure didn't know a hell of a lot about the law."

In 1955, Richmond wed Monique Pflieger, a New York socialite.

In the years when Richmond was young, Boston was ruled by a small Protestant elite and populated by the great Irish masses. They represented two means of attaining power: money and politics. If the Cabots and the Lodges had the money, the Irish had the votes. The Jews of Boston had neither. Their fortunes were tied to those of the Irish and the Democratic party. But the repressive social climate must have had a scarring effect on the Richmond family, as it did on so many others. "Fred used to say he liked Boston," one associate says, "but he never wanted to talk about it."

Young Frederick went to school at Roxbury Memorial and then transferred up to Boston Latin. Along the way, he developed a stammer. The natural goal of most graduates of Boston Latin was Harvard, but Fred Richmond got there the hard way. He first spent a year at Boston University; then, in 1942, he shifted to Harvard, to major in history. As advertising manager of the *Harvard Lampoon,* he helped pay off the magazine's mortgage. However, in 1943 he enlisted in the navy. He served for two years as a radioman third class in Hawaii and Guam, took a lot of college-level correspondence courses, went back to B.U. after being discharged, and took a bachelor's degree in 1946. He forgot history. Now he was to devote his considerable energies to business.

"All the trouble Freddie got into wasn't because of his sexual preferences," says a man close to Richmond for years. "It wasn't because of politics. The things he did wrong can all be traced back to the business years."

Just before graduating from B.U., Richmond happened to read a magazine called *Exporters' Digest.* In it, he discovered that exporters were having a problem finding war-surplus material. He decided to write to various exporters, telling them to look him up in Boston, promptly borrowed $1,200 and an office from his father, and went to work. He became a capitalist matchmaker: He found suppliers and buyers, many of the latter in war-ravaged Europe, and made money from both ends. Within a year, he had left Boston for New York, opened an office on Fifth Avenue, and was soon

Photographs: left, © 1981 by Paul Parks; right, New York *Times.*

friend: ‘The problems can all be traced to his business years’…”

doing $11 million a year in the import-export business.

“In Boston, he was a kind of a closet Jew,” one former friend says. “In New York, none of that crap mattered.”

Richmond sensed that the war-surplus business could not last forever, and began to shift into the buying and selling of machinery. The Marshall Plan had begun in Europe; there were fortunes to be made. Richmond’s quickness, flexibility, and foresight helped him and his associates to escape the worst effects of the 1949 recession, and by 1951 he was ready to move to another level. “One thing about Freddie,” says one political associate, “he can count. I never saw a guy who could read a balance sheet faster.”

By the early fifties, one version of Freddie began to appear in Richmond’s life. If Fred is careful, even cold, a master of the bottom line, Freddie is all appetite. “When he would see something he wanted,” a friend remembers, “he wanted it right away. A shirt, a watch, a suit, a meal.” In 1951, the appetite was for companies.

By then, Richmond had organized a group of investors who functioned like men in a craps game backing a player on a hot roll. They were willing to pay for the objects of Freddie’s appetite, and Freddie clearly was not content to be another postwar millionaire; he was dreaming of an empire.

“You have to realize something,” another former associate explains. “Richmond’s greatest personal hero was Nelson Rockefeller. I guess it’s understandable. If you’re a millionaire, who do you look up to? A billionaire, that’s who.”

Sometimes eating a company wasn’t so easy. In 1954, Richmond paid $9,286,620 for a company called Follansbee Steel, in Follansbee, West Virginia. The plan was rather simple: close the plant, throwing almost a thousand employees out of work; sell all the machinery and equipment to Republic Steel, in Gadsden, Alabama, at a big profit; and merge the remaining shell into two companies controlled by Texas wheeler-dealer Clint Murchison. Richmond didn’t anticipate the public uproar that followed. Workers said that closing the mill would close the town. The press went after Richmond, labeling him a “fast-buck boy,” a raider, a liquidator. Richmond began looking for a way out. Cyrus Eaton, soon to become Nikita Khrushchev’s favorite capitalist, moved in, announced the salvation of the mill, and bought out Richmond, who went on to other corporate meals. Within a few years, the plant closed for good.

Richmond was moving quickly now, in New York. He continued dealing for companies, and he began to live like other young men on the rise. He moved into a luxurious apartment. He bought paintings by Chagall, Picasso, Childe Hassam. His bookshelves, one story said, were stocked with adventure stories, Modern Library editions, a book by Churchill, a translation from the Chinese by Arthur Waley.

Probably taking a cue from the Rockefellers, Richmond began to build a public image. He hired a press agent, and he went to work for various good causes. He did not involve himself in Jewish causes. Instead, he turned to the civil-rights movement and particularly to the Urban League.

His motives can never be known with absolute accuracy. “As a congressman, Freddie used to talk about poor blacks with contempt,” one former employee says. “But he *did* try to make their lives better. I don’t think even *he* knew what he really thought.”

What is known is that Richmond’s energy began to shift, in the late fifties, from business to philanthropy; the great appetite for companies, money, material success was gradually redirected to an appetite for respectability. One of the lessons of the Rockefeller-family story was obvious to young millionaires of Rockefeller’s generation: For an American capitalist to survive, he must present a human face—even if that face is a mask.

“IT IS A TRUTH UNIVERSALLY ACKNOWLEDGED,” wrote Jane Austen, in a book that was definitely not about Meade Esposito, “that a single man in possession of a good fortune, must be in want of a wife.” In the midst of his success, Richmond found that wife.

Her name was Monique Alice Pflieger, a young woman with all of the proper credentials. She was the daughter of Mrs. Pierrepont Isham Prentice, of 760 Park Avenue and Westhampton Beach, and John James Pflieger, of Port Washington. Her grandparents were Paul Pflieger, of New York, and Mme. Pierre Beghin, of Brussels; Burrows McNeir, of Warrenton, Virginia, and Mrs. Cowley Russell, of Oberhofen, Switzerland. Reading all those names now is like wandering into a page of a Louis Auchincloss novel. The proper nouns seem to evoke entire lives. Monique attended the Warrenton Country School, in Virginia, and was graduated from the Nightingale-Bamford School, academies of etiquette, horses, and the hunt. She was introduced to society in 1951, first at a tea dance at her home and then at both the Debutante Cotillion and the Yuletide Assembly. If such a world now seems as remote as the Austro-Hungarian Empire, so too does the item that described Monique, rather proudly, as a member of the New York Skating Club.

The engagement was announced in December 1954, and they were married on February 19, 1955, in the chapel of St. Bartholomew’s Church. A description of the bride survives: “She wore a gown of blush silk peau de soie with a sweetheart neckline trimmed with hand embroidered Alençon lace. Her skirt was fashioned with matching lace side panels embroidered in seed pearls. Her blush French illusion veil was attached to a coronet of seed pearls.”

The marriage lasted only two years, but produced a son, William.

One reason for the unexpected sadness of these details is our knowledge that everything turned out so badly. A child was born in 1955, named William McNeir Richmond, but in February 1957, Monique and Fred were divorced in Mexico. They went their separate ways, existing as unhappy parentheses in each other’s lives.

Then, on September 21, 1961, Monique was back in court,

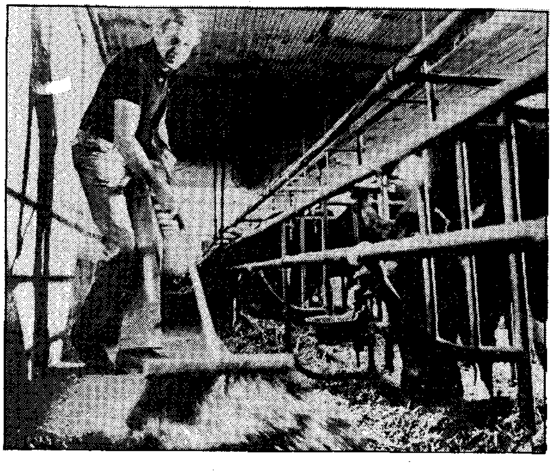
Photograph by Joe DeMaria/New York *Post.*

suing the man from whom she had been divorced four years earlier. He had stopped sending the $1,200 a month for the support of her and young William. And, more seriously, she charged that, the previous May, Freddie Richmond had "without provocation" and "with great force and violence physically assaulted me with his fists about my head and body." The case was settled out of court. In the current edition of *Who's Who in America*, the listing for Frederick William Richmond doesn't even mention Monique's existence.

ONE OF THE INHABITANTS OF SOUTH BOSTON IN 1961 was a 22-year-old woman named Irene Bergeron. She was then married to a twenty-year-old electrical-cable worker named George Bergeron, but she had been married once before, a union that had produced six-year-old Carol Gibbons and five-year-old James. On May 1, she gave birth to a blue-eyed baby boy. She named him Gregory.

Gregory was born with a cleft palate that would require seven operations at Children's Hospital, and it made his childhood a long torment. He had to twist his face to adjust to the deformity, and years later he would tell friends that the teasing of neighborhood children was constant and merciless. The teasing did not end when his mother packed up the family the year Greg was six and left her husband. With five kids and no husband, Irene Bergeron moved nine times in ten years, including a five-month trip to California. Greg saw little of his father.

By the time Greg arrived at Lynn English High, he was painfully shy around girls and self-conscious about his looks. He joined the Y.M.C.A. and soon was deeply into body-building, as if forging physical armor to ward off the slurs and insults of childhood. At sixteen, he was five feet nine, 160 pounds, and winning trophies in body-building and weight-lifting tournaments. He read extensively about health and nutrition and pop psychology. But in spite of a 128 I.Q., he wasn't a student. In the tenth grade he left high school, tried an alternative school for a while, then went out to find his way in the world. What he found was usually violent.



In Congress, he challenged the giants of agribusiness.

In 1977, while working as a dishwasher, he was hauled into juvenile court and charged with possession of drugs. Later the same year, he was charged with delinquency, disorderly conduct, and assault and battery. On August 30, 1978, he was arrested for robbery and assault and battery after, police said, he and two others attacked and robbed a man on the Esplanade, in Boston. He was found guilty on November 1, 1979, and placed on four years' probation. On February 25, 1980, he was in court again, charged with assault and battery with dangerous weapons. Clearly, Gregory Bergeron was on his way to a stretch in the penitentiary.

His hearings on the coffee cartel received widespread attention.

Then, in January 1981, he landed a $200-a-week job as the bouncer in a Boston disco called the Pipeline (now called Nine Lansdowne). His life shifted. By September he had been given a raise and a title: "head of security." He was also going to Boston State College, where, majoring in psychology, he made the dean's list in his second semester. He had left behind many of the cheap hoodlums of earlier years. Still, he wasn't completely happy.

"He kept coming around to this same thing," says a woman who knew him well. "He had never had a father. He was obsessed with it, with having a father."

IN 1958, NELSON ROCKEFELLER SHOWED THE WAY for all the rich young men by running for office and winning. In 1960, John F. Kennedy only confirmed the obvious: American voters would accept rich men as candidates if they were essentially liberal in their politics. Fred Richmond was not in the same league as either man, but when he did get the political urge, he acted upon it in a careful, methodical way. In those days, the Democratic organization still possessed some power, and potential candidates were expected to pay dues. Richmond did it the traditional way.

The key to his early career was the Frederick W. Richmond Foundation, Inc., organized on June 15, 1962, with a $500 loan from its founder and namesake. The first year was not very active; the assets on June 30, 1963, were exactly $82.99. But from 1964 through 1966, the bank account built. Richmond gave the foundation $63,872.30 in grants and lent it another $51,210.63. Another $50,000 was borrowed from the Carol W. Haussamen Foundation, along with $20,000 from the H.R.H. Construction Corporation, of 515 Madison Avenue. The Richmond Foundation seems to have been run as Freddie's personal operation, and by 1968 a House committee's report was complaining, "Despite the fact that Treasury regulations require that the names and addresses of officers and directors, their compensation etc., must be listed in a foundation's tax return, the information does not appear in the Frederick W. Richmond Foundation's returns."

The committee pressed for information, and Richmond's people scrambled around, sending different lists of directors

Photographs: Wide World.

with evidence of his soliciting. 'I'll never get to be senator now'..."

and very scanty information about the group's activities. But nothing much happened; the foundation remained intact, in the hands of Freddie Richmond, and he used it shrewdly. He became more active in Democratic politics, worked for Frank O'Connor in his hopeless 1966 fight against Nelson Rockefeller, joined the city's Commission on Human Rights, and publicly urged Robert Moses to hire more blacks and Latins for the 1964–65 World's Fair. And he shopped for a congressional district of his own.

The focus was on Brooklyn. Through the foundation, he started a program of storefront schools, helping kids to learn to read. He also set up an apartment in Flatbush, insisting to the decorator that he must have chairs bearing the Harvard seal. And he began to hire people for the storefronts, who would later be pressed into service in a congressional campaign. Some of the people who worked for him in those days have unpleasant memories.

"He treated people like merchandise," one remembers, "as if all he had to do was open his wallet and he could own you. One day I told one of my superiors that I'd had it. He told me, 'Oh, Freddie doesn't like people to leave him.' But I went in to see Richmond and told him I was leaving. All of a sudden he turned on this charm I hadn't seen before. He told me to think about it over the weekend. Well, I still wanted out and went back in to see him, and when I did, he had this beautiful, brand-new, expensive suit that he'd bought for me. Well, I was young and hungry, so I took the suit, stayed another month, and *then* quit."

Finally, Richmond settled on the 14th Congressional District, which had been in the hands of John Rooney for 24 years. Rooney was a crusty, old regular Democrat, a hard conservative, a supporter of the war in Vietnam, and a friend of J. Edgar Hoover's. But the once Irish and Italian district was now 48 percent black, 18 percent Latin, with many white liberals in Brooklyn Heights. In 1968, when Richmond challenged Rooney, he attached himself to Eugene McCarthy's run for president. And he brought his checkbook.

"It was raining money in the 14th that year," one nostalgic pol remembers. "It was a great year for the American way."

The foundation laid out money everywhere: to the Hasidim in Williamsburg, to black churches, to other community groups. Richmond was to spend more than $200,000, but the Brooklyn organization realized it was in a fight and turned out the troops. When it was over, Rooney had won by a slender 1,100 votes. There were bitter words in defeat; Rooney charged that the foundation had been used to try to buy the election, and Richmond said of Rooney, "He's a sick and vindictive old man."

Two years later, Richmond was campaign manager for Rooney in his struggle against Allard Lowenstein. Esposito and the other regulars obviously wanted Richmond's money on their side, and in 1972 he was given his first reward: a replacement seat on the City Council. The deal included Esposito's assurance that 1974 would be John Rooney's last hurrah. Esposito was true to his word, and in 1974 Fred Richmond became the congressman from the 14th C.D.

"He had a plan," one of the regulars said later. "He would establish himself in the House and then, around 1982, run for the Senate. That's where he wanted to end his career."

It didn't work out that way, of course. In the House, Richmond moved quickly to give himself high visibility; he became the only urban member of the House Agriculture Committee, took over a subcommittee that allowed him to investigate the food-stamp program, hired good people.

"Freddie used to quote something Rockefeller once said," a former aide remembers. "First-class men surround themselves with first-class people. Second-class men surround themselves with third-class people."

But there were problems. Freddie was always making those sudden appearances. Fred the liberal, the friend of the poor, would step aside and Freddie would force his way to the front of a line at an airport, snarling that he was a congressman and must get onboard before all the rabble. Freddie would run red lights in Washington, or drive the wrong way on one-way streets. For a while, all was forgiven, even by the staff; Freddie's politics, after all, were correct.

Then, in 1977, his world tilted, shifted, and tumbled toward collapse. The instrument was Freddie. The place was Washington. The parents of a sixteen-year-old black youth began to notice that he was carrying large sums of money. They pressed him, broke him. He told them about this man who had given him money in exchange for sex. The outraged parents got in touch with the Sex Offense Branch of the District of Columbia Police Department in November 1977. A cop named Fred Cain was assigned to the case. The black youth told him that the older man wanted a supply of more young men. That was Freddie; he always wanted more.

"Politics is the most satisfying thing you can do," Richmond said in a January 1978 interview, "after you've sown your wild oats and made more money than you'll ever need."

While he was giving that interview, the cops were already closing in. Cain discovered he was dealing with a United States congressman, and became very careful. He sent a youthful-looking undercover cop to see Richmond.

He handled constituents' needs from a Brooklyn Heights office.

"Richmond took the undercover officer to his house and ended up taking him into his bedroom," Cain told Daniel W. Lehman, of the Brooklyn *Paper*. "The undercover officer had a tape recorder in his knapsack. Richmond made him a number of indiscreet proposals. He promised to set him up in an apartment and get him a car and so on."

Cain took the evidence to the Justice Department for prosecution, but two months passed and nothing happened. Then a transcript of the meeting between Richmond and the undercover officer came into the hands of Les Whitten, then working for Jack Anderson. Whitten and another Anderson associate made an appointment in early April 1978 to see Richmond. The congressman stonewalled. Then Whitten gave him the initials of one of the young men he had solicited.

"Oh, my God," Whitten remembered Richmond saying. "I'll never get to be senator now."

Within days, The Incident became part of the Richmond story. In a brilliant set of public-relations moves, Richmond issued an "open letter" to his constituents, apologizing to

Photograph by Fred R. Conrad/New York *Times*.

“...Richmond rented an apartment for the escaped convict and got

them, to the people who worked for him, to his family (but not to the family of the sixteen-year-old). Esposito said he would support Richmond for re-election, explaining Richmond “was sick.” The day after issuing the open letter, Richmond admitted to a misdemeanor morals rap in District of Columbia Superior Court and applied for the First Offenders Program. He was ordered to undergo 30 days of psychological counseling, and then hurried home to New York for the 1978 campaign. It was to be expensive.

“You never saw money like that in Brooklyn before,” one pol says. “Never.”

Bernard Gifford, black, cool, a man from the world of the foundations, seemed to have everything going for him that year, except money. And money made the difference. The Richmond campaign spent $325,830.10, of which $242,500 came from Richmond himself. The foundation spread another $99,438 around the district. On election night, Richmond won 51 percent of the vote, to Gifford's 32 percent.

Throughout his career in politics, he spent lavishly on campaigns.

“And when it was all over, he went into this major depression,” one former associate says. “The campaign took his mind off The Incident and what it meant to his career. Now he had to face it. He knew he had gone as far as he would ever go in politics. He'd never be senator or governor. This was it.”

At that point, Richmond had several choices to make. He could have admitted he was gay, lived an open gay life-style, and continued to do solid work as a congressman. He could have resigned and then worked out his private life without the scrutiny that goes with public office. He did neither.

“He began to make excuses,” an old associate says. “The C.I.A. was after him because he had asked for better relations with Cuba. Or agribusiness was going to destroy him because he had been so tough on them. He was set up. He had enemies.”

Part of this was true. Fred Richmond had at least one major enemy. Freddie.

IN THE WAKE OF THE INCIDENT, THE OLD ARROGANT energy seemed to go out of Richmond's political career. He seemed to have trouble concentrating on issues. There were fewer lavish dinner parties in the house in Washington, and at home in New York, some of his old social friends cut him dead. Rage seemed to alternate with depression. One close aide resigned after Freddie called him “a low-bred Jewish kike from the Bronx.” Others remember Richmond brooding about the former black allies who had abandoned him, and about the time Andrew Gill, of Brooklyn's New Muse Children's Museum, expressed black hostility by throwing a drink in Richmond's face at a party. “It's understandable, isn't it?” a black politician said at the time. “If Richmond was a black congressman and that sixteen-year-old kid was white, what do you think would have happened?”

By all accounts, after 1979, Freddie seemed to dominate the congressman's life and style. He grew more cynical, knowing perhaps that some old supporters were sticking with him now only because he signed the paychecks. Gossip and rumor seemed to stain the air around him, and Richmond sometimes recklessly courted disaster. Young men moved in and out of his life, usually hugging the shadows, occasionally moving into the light. There was a Puerto Rican kid from Brooklyn, an Italian tough guy. Freddie shuttled between Sutton Place, with its semi-private guest room, and the house in Washington, with the guest room over the garage.

And then all the strands of his life came together to make a disaster.

Throughout his political career, Richmond had continued to control the company he founded in 1960. Its name is the Walco National Corporation, a holding company that in 1981 included seventeen manufacturing plants, 3,500 employees, and assets of $128 million. Richmond controlled about 45 percent of its stock. Its individual companies make a variety of products, from timber-cutting tools to coffins. The headquarters are at 743 Fifth Avenue, the same address as that of the Frederick W. Richmond Foundation.

Walco engaged in one practice that struck some Wall Street people as unsavory. Beginning in the mid-seventies, Walco would buy stock in companies, as if preparing for a takeover bid, thoroughly scare those companies, then sell back the stock at a profit. Under federal law, a company that acquires more than 5 percent of the stock of another must disclose its holdings and intentions to the Securities and Exchange Commission. At least one Walco takeover target complained that the company had ignored this law.

Then, in 1981, Walco decided it should go after General Steel Industries, of St. Louis, whose stock it had been buying quietly for several years. Although Richmond had announced his resignation as chairman of Walco in 1978, the angry officers of General Steel claimed that he still controlled the company, and they went to court to prevent the takeover bid. Walco was forced to turn over cartons of records. They were examined by Judge H. Kenneth Wangelin, of U.S. District Court in St. Louis, and in November 1981, he issued his findings. They were devastating to Richmond.

The congressman had “feigned” retirement, the judge said, in order to pick up a $1-million “pension” that was to be paid to him at a rate of $100,000 a year. This was, the judge went on, “so as to enable Richmond to avoid restrictions on ‘earned income’ placed on him by Ethics Code Rules of the House of Representatives.”

From correspondence and sworn depositions, the judge determined that Richmond himself was still calling the shots at Walco, certainly on the General Steel takeover. In addition, Richmond had used Walco employees during regular working hours to do political work, without compensation to Walco. He had used a car and a chauffeur paid for by Walco, had Walco pay 90 percent of the upkeep on the Sutton Place apartment (and reported none of this as income), and caused Walco to make charitable contributions in Richmond's name rather than Walco's, so that Richmond could get the political benefits. Richmond had diverted funds from Walco to satisfy obligations of the Richmond Foundation, which, the judge said, “is designed to further Richmond's political career, to the extent that Richmond's political aides have advised foundation officials to keep money within Richmond's district.”

Photograph by Janie Eisenberg.

him a job with the doorkeeper of the House of Representatives...”

Richmond told Ralph Blumenthal, of the New York *Times,* “I don’t feel one ounce embarrassed. I’m not ashamed of anything I’ve done. I’ve done nothing wrong.”

But the ruling, in November, was made against the background of still another part of the disaster.

On March 25, 1981, a man who called himself John McLaughlin parked a dark-blue Chrysler on the corner of 53rd Street and Second Avenue, in the area called “the meat rack.” He approached another man, announced he was hustling, and offered to perform oral sex for $30. They walked to the Chrysler, and the other man, who was Brian Donohue, an undercover cop from the 17th Precinct, then announced that McLaughlin was under arrest. There was a brief struggle, which ended with the arrival of an undercover team. The cops looked at the Chrysler. The plates indicated it belonged to a member of the United States Congress. The key chain dangling from the ignition bore the initials “FWR.”

Before the night was over, the cops were talking to Richmond at his home in Washington. He admitted knowing John McLaughlin, and said he had authorized him to use the Chrysler. Then, through a fingerprint check, they discovered that McLaughlin was one of seven aliases used by a man whose name was Earl Randolph. He was an escaped convict from Massachusetts, where he had been serving an eighteen-year sentence for assault with intent to murder.

In the next few days, Freddie ducked, dodged, evaded, stonewalled, and pleaded ignorance. But the whole story began to emerge. Randolph, whose age was variously listed as 26 or 28, had begun his criminal career at 12, when he was bagged shoplifting. He rolled up twelve more arrests or convictions in the years that followed, for drugs, parole violation, assault, robbery, burglary, and prostitution. In jail he was also trouble, flying into violent rages, bullying weaker inmates—a real sweetheart.

The cops shipped Randolph back to jail in Massachusetts, and Richmond avoided the press, refusing to explain his relationship with Randolph. It soon became clear that the relationship had gone on for some years. Between prison bits, Randolph had worked briefly as a driver, in 1972, for the National Casket Company, in Cambridge, one of Richmond’s companies. In 1975, he drove a car for the Richmond Foundation. The following year, he also worked for the Coastal Dry Dock and Repair Corporation, in the Brooklyn Navy Yard, a company that had benefited from Richmond’s efforts to bring federal contracts to Brooklyn.

Greg (left) was put on the payroll of Richmond’s re-election staff.

Even after Randolph went to jail in 1977 for attempted murder, Freddie stayed in touch. Randolph called Richmond’s office from jail on a regular basis, usually to ask for money. In 1980, Richmond interceded with Massachusetts correction officials to have Randolph transferred from a maximum-security jail in Walpole to a halfway house called Brooke House. A month after his arrival, he jumped out of a window, fell three stories to the ground, and got away.

Within six months, Randolph was in Washington. Richmond personally rented an apartment for him, at 1014 22nd Street NW. He also found him a job as “John McLaughlin,” working for the doorkeeper of the House of Representatives. The job was in the House Folding Room, and from January 5 to February 28, Randolph earned a total of $1,639.

As all of this came out, because of the digging of Blumenthal, of the *Times,* and Lehman, of the Brooklyn *Paper,* it became clear that Richmond was in the worst trouble of his life. Helping an escaped convict is a felony, but there seemed to be more to the mess than the problem of Earl Randolph.

A federal grand jury was soon impaneled to look into the tangled web of Richmond’s affairs. Now there were reports of aides’ being made to buy cocaine and marijuana for the boss. There was talk of an investigation by the House Ethics Committee, there was the mess over Walco, and there were reports of charges to be brought by the S.E.C.

One afternoon, in Brooklyn, Meade Esposito met with Richmond and told him that he’d reached the end of the road. For his own good, and the good of the party, he should resign.

“What’ll I do then?,” Richmond asked, and Esposito really didn’t know what to say.

WHILE THE REAL WORLD CLOSED IN ON FRED RICHMOND, another chapter was opening for Freddie. He embarked upon what can only be described as a love affair with Gregory Bergeron. He was 37 years older than the young man, and there were elements of Pygmalion in their relationship. But to a few people who knew what was taking place, it was clear that Bergeron had become very important to Freddie Richmond. The relationship was not easy.

“Greg told me he often got depressed,” George Blacke remembers, “because all the people around Freddie despised and resented him. They wanted Freddie to dump Greg. But you have to understand that Freddie has very few friends. Most of the people he has around him are employees. That’s a little different. You can’t cry on the shoulder of an employee. Greg became that shoulder to cry on.”

Bergeron tried to explain his relationship with Freddie, saying to Blacke, “He’s the father I never had.” Since Bergeron was on probation in Massachusetts, he couldn’t leave that state for New York without a job. Richmond put him on the payroll of his re-election campaign at a salary of $1,900 a month. But there was talk by Richmond that he might not run again. This didn’t make Bergeron unhappy.

“They wouldn’t have to worry about being seen together in public,” Blacke said later. “They could live together, go out together, work together, travel together.” Among other things, Greg told his Boston friends that he and Richmond were planning a trip to Japan, “where they would collaborate on a book about the Japanese economy.”

Richmond rented Bergeron a small, $1,200-a-month apartment at 400 East 57th Street and told him to visit Sutton Place as infrequently as possible. When Bergeron did go to Sutton Place, he stayed just for drinks and dinner. The only time they spent alone was in Richmond’s house in Washington. There the Pygmalion relationship bloomed.

“I must say, in all honesty, that the very best thing that ever happened to Greg was meeting Freddie,” says Blacke. “He started taking him to the opera, ballet, museums, theater,

Photograph © 1982 by Andy Feldman.

"...On his chest, Greg had scrawled a note signed 'sin angel'..."

the J.F.K. Center. He would read him novels at night."

There were also material rewards for Bergeron. Richmond bought him suits, monogrammed shirts, jewelry. Richmond sent Bergeron to a plastic surgeon for some final repair work on the cleft palate and also took him traveling. The young man would often call friends from Florida, California, Puerto Rico. When Bergeron returned to Boston, he was changed.

"I mean, before he met Freddie his favorite movie was *Friday the 13th*!," Blacke says. "Now he talked about Broadway shows, the Bolshoi, and F. Scott Fitzgerald! He used to be the toughest guy I ever met. Now he was a total *snob!* Fred Richmond had given him a Ph.D. in society!"

Friends say that Bergeron was now receiving an allowance of $10,000 at a clip and that other money was placed in time-deposit bank accounts for him. When the young man enrolled last fall at American University, in Washington, Freddie paid a year's tuition. But there were tensions. One night, Richmond's 26-year-old son, William, came to dinner.

"Greg made the remark again that Freddie was the father he never had," Blacke remembers. "And then Freddie actually said—in front of his own son!—that Greg was the son *he* never had! And then Greg told me that Freddie went on to say that he was going to adopt Greg, and the son, William, went absolutely *mental!*"

Photograph by Doug Bruce/Picture Group.

Richmond was told he wasn't welcome at Greg's funeral.

On August 25, the uncertainty ended. Richmond agreed to resign from Congress and plead guilty to a variety of charges. They included tax evasion, for failing to report as income the money Walco paid in 1980 to maintain his Sutton Place apartment, possession of marijuana, and illegally paying the tuition of the daughter of a naval employee who awarded contracts to a Richmond-campaign contributor.

The idea of running for re-election was out of the question, but the plan to travel to Japan came up again. Then, on the night of September 9, in Washington, Bergeron wrecked one of Richmond's cars. He called Blacke, in Boston, saying, "He's going to kill me, just kill me." Blacke advised him to calm down and call Richmond. An hour later, Bergeron called back: Richmond wasn't upset, he told his friend; in fact, he was thinking of buying him a Ferrari anyway.

On October 4, Bergeron called Blacke from New York. "He sounded a little weird, as if something was wrong," Blacke remembers. "I asked him, 'How's Fred?' And he said, 'All right.' Then I asked again, and he said Fred was a little nervous about the sentencing. But then he perked up. Fred had asked his lawyers to draw up adoption papers. He wanted him to buy a new car." Later the same night, Bergeron called Blacke from the Red Parrot. "He still didn't sound right. I asked what was wrong. He said, 'Nothing,' that he was out with some kids his own age—sometimes he had to do that—and they were going to a place called Crisco's. We made plans to have dinner in Boston on Thursday."

The next day, Tuesday, October 5, at 6:30 in the evening, Richmond's maid tried to open the door to the bathroom in the apartment on Sutton Place. The door was locked. She called Bergeron's name. No answer. Richmond was in Washington, so she found the valet, and together they opened the door. Bergeron's naked body was on the floor, with various pills strewn around him and writing on his chest. "I will always love U," said the words on the dead man's chest, written with a blue felt-tipped pen. "XOXOX sin angel."

There was also a note, in Bergeron's handwriting:

> Good Morning:
>
> I'm sorry I went out with some friends last night. But sometimes I have to be with people my own age. I hope you can forgive me or understand.
>
> I won't be going to Boston as much in the future. You're right, there's not as much there as there used to be.
>
> Love,
> Sin Angel

And so, in its seedy way, that part of the Richmond story was over. Immediately, Richmond retreated into his money and his vast carelessness, giving neither an apology nor an explanation. The detectives came to Sutton Place, and the body of the boy with the cleft palate was taken home to Lynn. A few days later there was a funeral mass at St. Joseph's Church, on Union Street. When it was over, friends carried the coffee-colored coffin down the steps of the church and into the hearse and took it out to the cemetery and placed it in the Massachusetts earth.

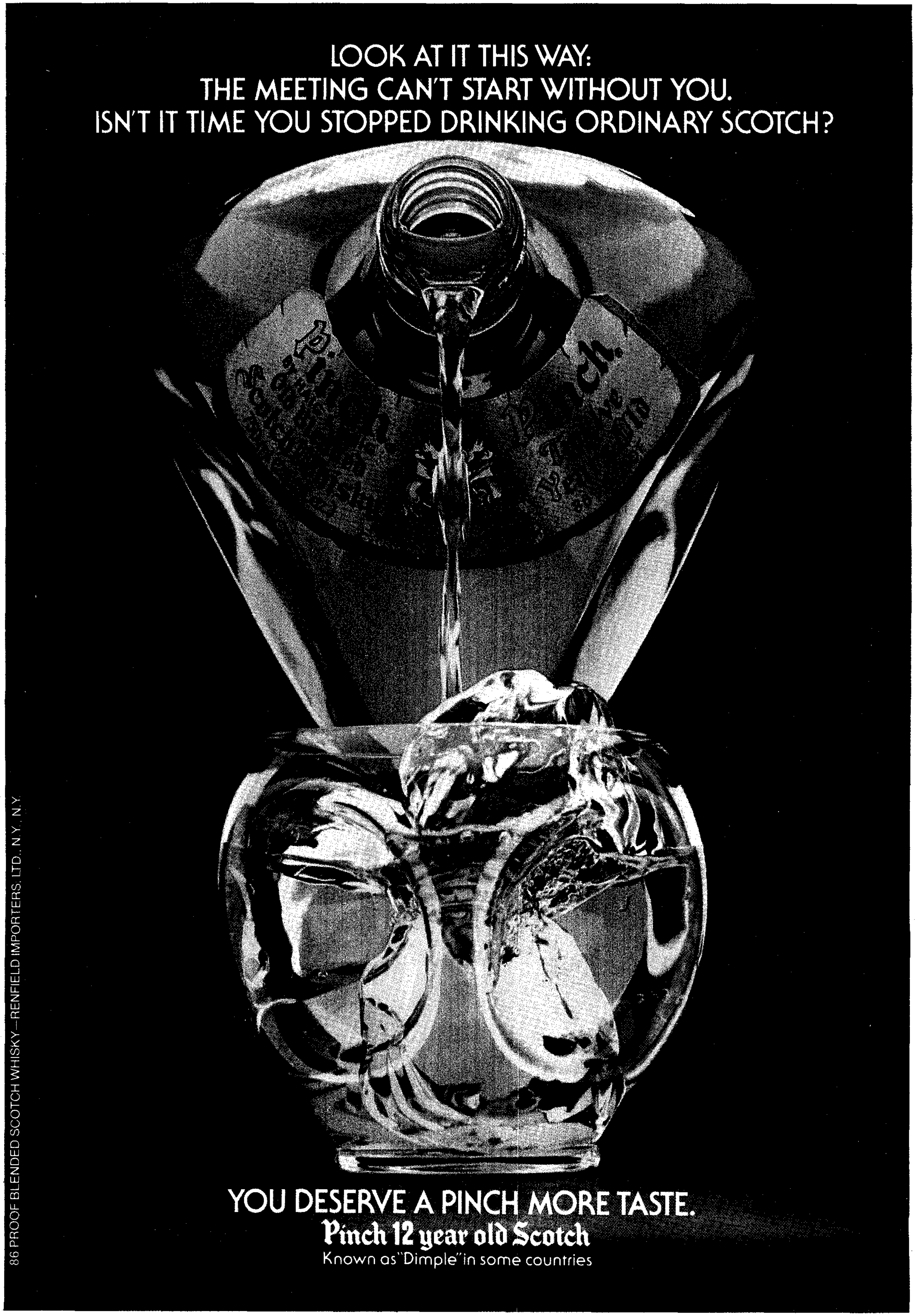
Fred Richmond had been told that he was not welcome at the services. Freddie said he would pay for the funeral. Even that promise was not precisely true. A few days later, one of Richmond's lawyers called a lawyer for the Bergeron family to say that Freddie was not going to pay for the headstone. Richmond didn't send this news himself, of course. Freddie was out in California, waiting for justice.

Five weeks later, it arrived. Last Tuesday, in Washington, Richmond reached his settlement with the S.E.C. over the pension payments and charges that he had improperly maintained control of Walco. The next day, at 9:30 A.M. in Room 610 of the federal courthouse in Brooklyn, Judge Jack Weinstein imposed his sentence of a year and a day, to be served in a federal penitentiary. With good behavior, Richmond might be out in ten months.

Dressed in a neat gray suit, looking nervous and doughy, Richmond stood quietly while his lawyer, Kalman Gallop, delivered an honor roll of Richmond's proudest and most generous deeds. When Gallop finished, Weinstein looked Richmond in the eye and asked if he had anything to add. Richmond shook his head.

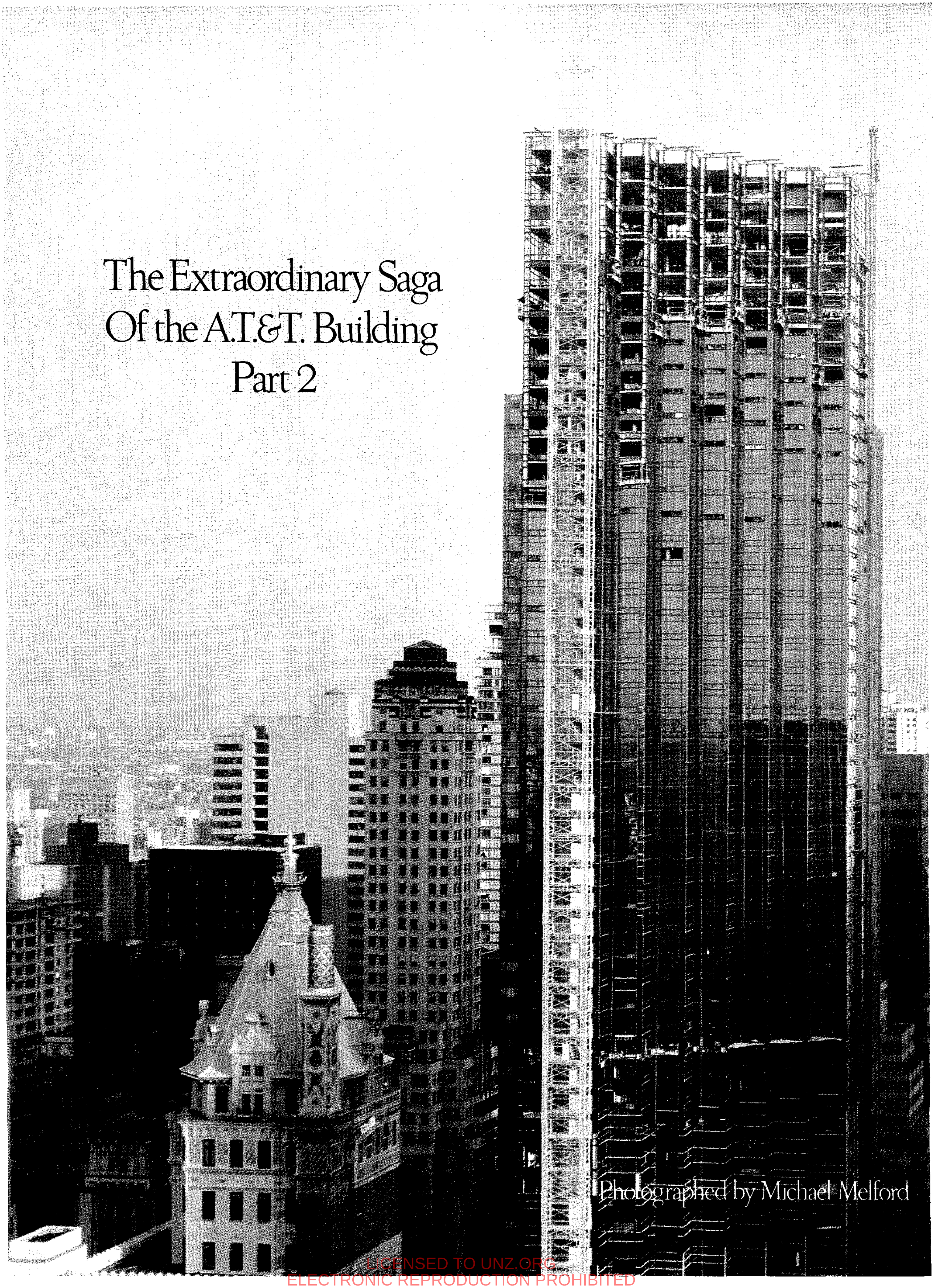
"Mr. Richmond, over the years you have done many commendable things for many people," Weinstein said. "And you have been rewarded with gratitude, respect, and a position of high office. But you have committed criminal acts, and for this you must be punished."

This was the end. Freddie had finally succeeded in destroying Fred. ■


LOOK AT IT THIS WAY:
THE MEETING CAN'T START WITHOUT YOU.
ISN'T IT TIME YOU STOPPED DRINKING ORDINARY SCOTCH?
Pinch
YOU DESERVE A PINCH MORE TASTE.
Pinch 12 year old Scotch
Known as "Dimple" in some countries
86 PROOF BLENDED SCOTCH WHISKY—RENFIELD IMPORTERS, LTD., N.Y., N.Y.

The Extraordinary Saga Of the A.T.&T. Building

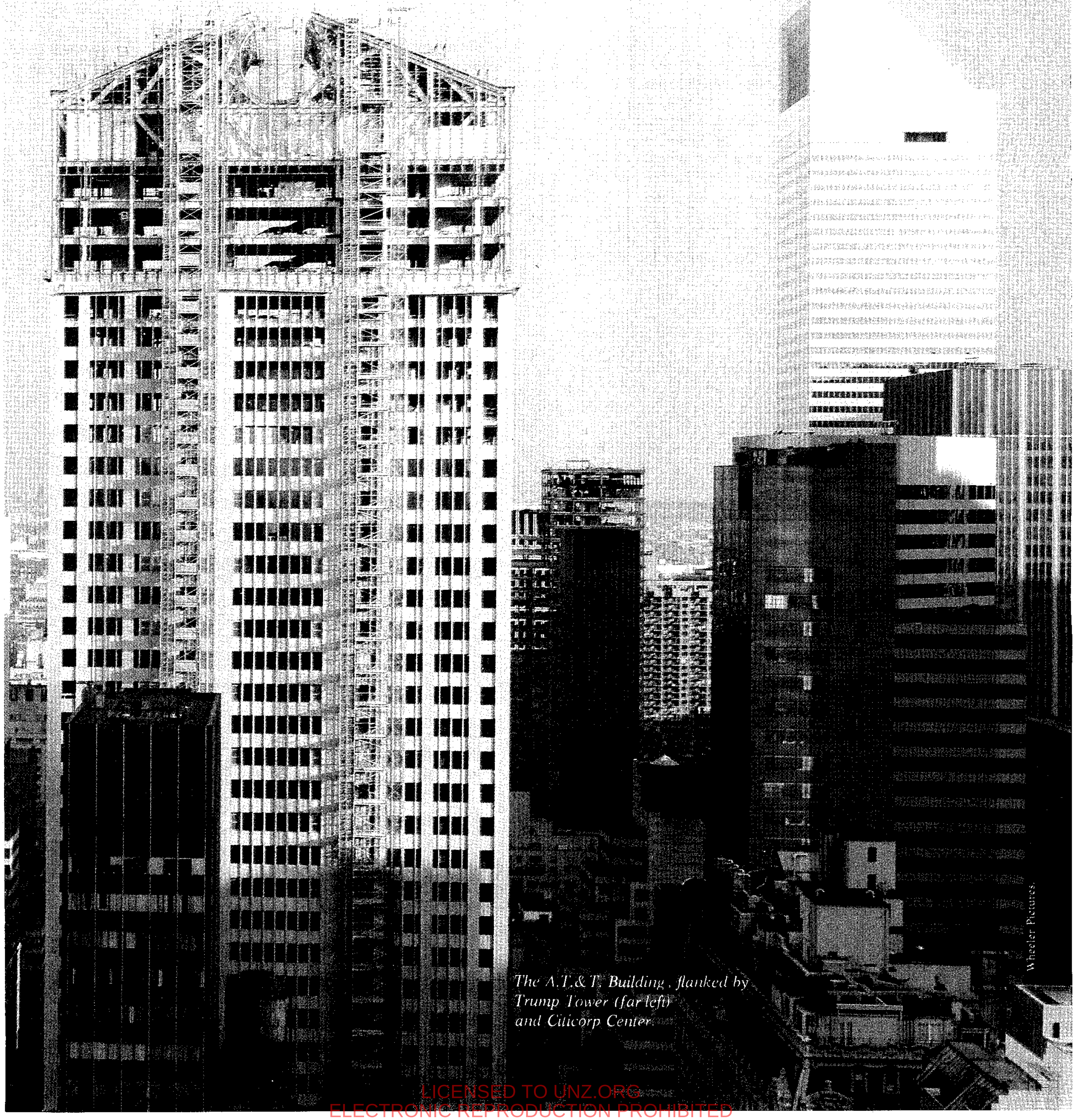
Part 2



Photographed by Michael Melford

TOWER OF POWER

By Craig Unger



The A.T.& T. Building, flanked by Trump Tower (far left) and Citicorp Center.

Wheeler Pictures.

The pink-granite headquarters for A.T.&T., now going up on Madison Avenue, has caused more controversy than any other building in recent memory. But as it nears completion, doubts are coming to light about the future of what was meant to be "the world's greatest skyscraper for the world's greatest corporation."

On March 30, 1978, A.T.&T. officially announced plans for the construction of its new corporate headquarters and presented to the public for the first time Philip Johnson's design for the new building. The storm of publicity that followed was greater than that for any unbuilt structure since the Eiffel Tower. In the New York *Times,* Paul Goldberger labeled the building "post-modernism's major monument," but said that the top suggested that "a joke is being played with scale that may not be so funny when the building, all 660 feet of it, is complete." The Washington *Post* lauded Johnson as "The Defiant Architect." The Baltimore *Sun* loved the building. It was on the cover of *Time,* and even made the *Times* of London. Michael Graves found it delightful. "I even prefer it to the Seagram Building," he says, "because it works at the street level, where Seagram doesn't. I always opt for that massive, great strength and the way it incorporates its entry into the street level. And the granite is like motherhood."

The *Times'* Ada Louise Huxtable, the country's senior architecture critic, saw things differently. She was outraged by Johnson's "offbeat vision of Pop Art. . . . What Mr. Johnson has produced, from that Pop pediment on down," she wrote, "is a pastiche of historical references and evocative spatial experiences drawn from his admiration of bits and pieces of earlier monuments, blown up gigantically in unconventional and unsettling relationships. . . . But this building is a monumental demonstration of quixotic aesthetic intelligence rather than art." Critic Charles Jencks exhibited the kind of wildly ambivalent feelings typical in the architecture community: "It really has a very noble presence, but it's got this Gucci look, this Fifth Avenue kitsch, oleaginous, slick quality. There is a great building there, almost. But then you take the gold-leaf vaulted ceilings and the statue and the various religious elements in that corporate atmosphere—it's a howling sacrilege."

Even today, Johnson maintains that there is nothing pop, ironic, or camp in the building's design. "I intended that sense of grandeur, and I intended for the high space to impress people," he says. "But there is nothing particularly ironic about the religious motifs. It just happens that much of the great architecture of the past was religious." To which Jencks replies, "You can never trust Philip when he's explaining his work. He'll give you one story one time and another the next."

The controversy over the building's architecture continues to this day and will, no doubt, be exacerbated when the pedestrian plaza is finally opened to the public next year. But the monumentality of the headquarters affected not just the design of the building but also the way it would be put together. Therein lay many of its problems. "Even God won't outlive this building; this is the only structure in New York that could withstand an atom bomb," says Sam Lefrak, a major New York builder. "It should. Because on a per-square-foot basis, this is one of the most expensive buildings in history."

Lefrak knows the building industry as well as anyone in town. And he is right in observing that one can't judge the A.T.&T. Building by the normal standards of the construction industry. It is in a different league, and not just because of its architectural grandiosity. Stanley Smith, head of the project for A.T.&T., says that he can't predict the final cost of the building. Some insiders claim the figure could go as high as $200 million, while others say it will be closer to $150-million. Those figures are not unheard of for a skyscraper, but they are extraordinary for a building that contains only 800,000 square feet of floor space. Even the more conservative estimate is a good 50 percent higher on a per-square-foot basis than that for most first-class modern high rises.

Extravagant as it is, what is most striking about the A.T.&T. Building is that it is far from the first priority of its owner. Indeed, the current annual report of A.T.&T. doesn't mention the new headquarters; $200 million is a small figure for a corporation with assets of $145 billion. As a result, in addition to standard building headaches, the construction project had problems that were peculiar to the world's largest corporation.

Although then chairman John deButts had very clear-cut ideas about the kind of building he wanted, the rest of the corporation didn't. Just a few months before the design was unveiled publicly, a model of the building had been presented to the executives of A.T.&T. without causing much of a stir at all. For the most part, board members murmured their approval. No particular attention was paid to the "Chippendale" pediment. (Some felt the use of the statue of "Golden Boy" was strange, as they perceived it as a period piece.) Charles Brown, A.T.&T.'s president and chief operating officer, liked the design, as did deButts. The project had passed another hurdle.

But then, with the whole world gaping in astonishment at its new corporate headquarters, A.T.&T. decided the time had come to examine the scheme more closely. "Corporately, we did sort of a Jack Benny double take," explains vice-president Edward M. Block. "The last thing in the world we want is to be trendy. That's not our culture. When we first saw the design, we really liked it. But we just hadn't focused on the pediment. Initially it didn't strike us as being odd, and it wasn't a big issue until others made it one. Then we had to reconsider it. I don't think we would ever have imposed our will on Philip. But we had to look at the alternatives."

If A.T.&T.'s executives were divided about the design of the new headquarters, they didn't show it. Both deButts and Brown insist that they liked the building from the start. But some saw divisions emerging. While deButts may have been loyal to the idea of a grand symbolic monument, other board members seemed more closely allied with the pragmatic spirit the company had expressed in a memo to the architects about A.T.&T.'s concern for an unassuming public image. It was unlikely that the same building could satisfy all of them.

Far more serious, in the long run, was the antitrust suit filed by the Justice Department four years earlier. Despite A.T.&T.'s vigorous hopes and efforts, the suit had not just gone away. Indeed, even as Johnson was finishing his design of the building, in the fall of 1977, the Supreme Court ruled that the suit was proper. Now, in June 1978, A.T.&T.'s cause suffered another blow. Due to the illness of the first judge, the case had been reassigned to Federal District Court Judge Harold H. Greene, who had a reputation for aggressive prosecution of antitrust cases. Yet it would be years before the matter was resolved, and it was far too early to speculate on how the outcome might affect the need for a new building.

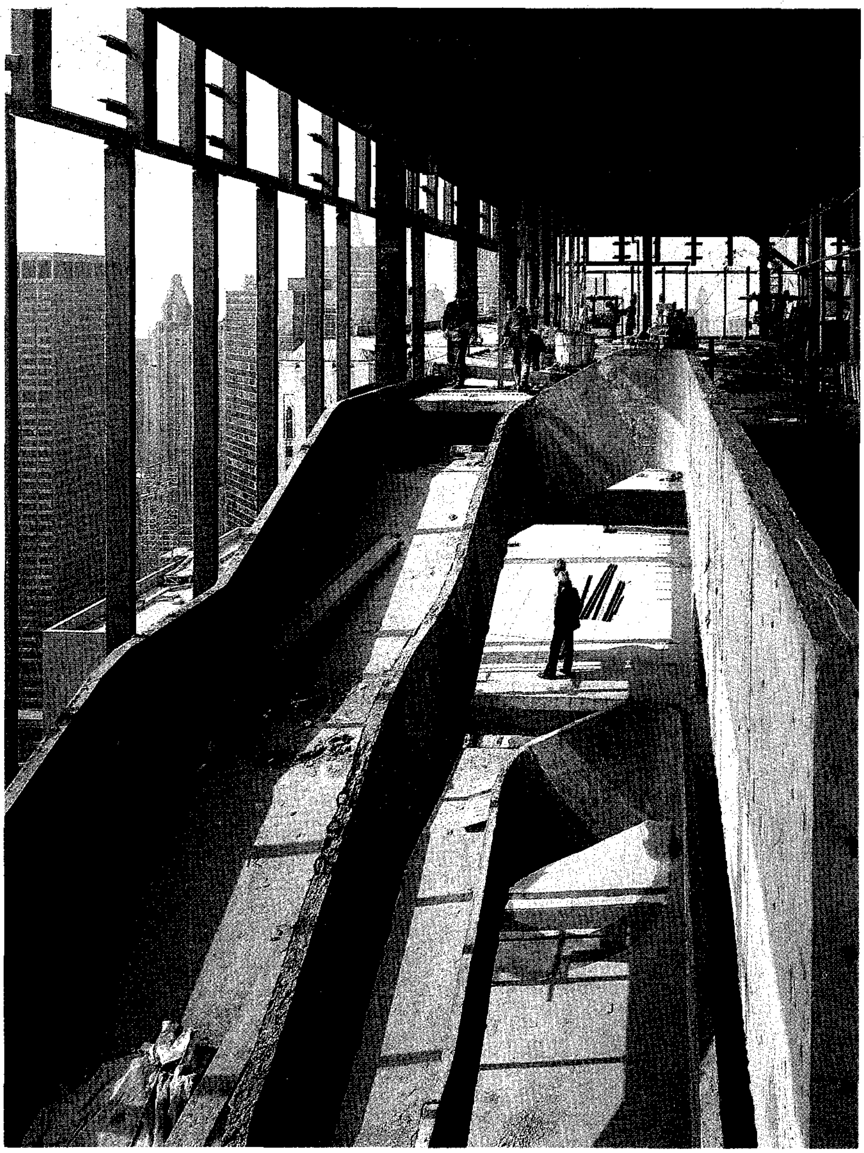
IT BECAME CLEAR, AS THE ARCHITECTURAL TEAM GEARED up to full strength, in 1978, that what was taking shape was no ordinary skyscraper. This was arguably one of the largest custom-design jobs in history. The 36-story building actually rises to 647 feet, roughly the height of a standard 60-story building. Part of the reason is that where normal office buildings have eight-foot ceilings, most floors in the A.T.&T. Building have ten-foot-high ceilings—except, of course, in the teak-paneled executive suites, where they rise to twelve feet. And A.T.&T. has other extras one doesn't find in every skyscraper. It comes with its own closed-circuit-TV studio and a two-story auditorium. The building will have the latest in security and communications systems. Board members will be able to park in a 45-car underground garage, from which they will rise by private elevator to the "sky lobby" before moving on to the executive suites. The high ceilings throughout the building will accommodate the largest computer hardware. Access to the planned communications museum will be via glass elevators.

For the people who work in it, A.T.&T. will be an almost entirely self-sufficient building. Employees will receive and send mail through an in-house system of computerized mail conveyers. A full-time corps of doctors and nurses will be on call at its medical center. A staff of plumbers, carpenters, and electricians will provide constant maintenance. Heating, cooling, ventilation, and electrical functions will all be monitored by computer. In the event of a power blackout, occupants will be protected by an emergency system. A walk-in refrigerator will permit storage of garbage between pickups. Trucks entering the building will use two enormous elevators that will shuttle them to the basement, where a turntable 30 feet in diameter will align them with the appropriate loading dock.

Designing modern skyscrapers takes years under the best of circumstances. To speed up the process, most such buildings are now done on what is called the "fast track" system. That means the construction of the building begins well before the design is even finished. Because of the speed at which inflation pushes costs up, the idea is to figure out what will take the most time and money and set it in motion first, leaving the design of lesser elements until later. The system saves money on time and materials but puts additional demands on the design staff. For the next four years, anywhere from six to twelve architects at Johnson/Burgee worked on the project full-time. Project manager Alan Ritchie was in charge of it on a daily basis. Scores of contractors were needed to supply everything from structural steel to toilet-paper dispensers. Bid packages were drawn up and sent out so that contractors could be selected. The process seemed endless. Drawings for the building's cooling towers were sent to an outside mechanical engineer, then back to the architect to make sure the final ductwork would fit the architecture. They then became part of a bid that was sent out to the appropriate contractors. The contract was awarded to the lowest responsible bidder. Samples came in, of everything from wood paneling for the executive suites to electrical-outlet boxes—which were returned three times before the color was accepted.

One of the first tasks was to select the type of granite to be used. After all, the enormous quantity required would take

THE EXECUTIVE STAIRCASE



'THE ONLY REASON THE BUILDING WASN'T STOPPED IN MIDSTREAM WAS THAT IT WOULD HAVE BEEN DISASTROUS PUBLICITY.'

Photograph by Wolfgang Hoyt/ESTO.

years to quarry and therefore had to be ordered well before excavation began on Madison Avenue. Johnson wanted red or pink granite, and a dozen or so varieties were selected. Ritchie led a team to look at quarries in Canada, Connecticut, New Hampshire, Minnesota, Texas, and Vermont.

Meanwhile, the utilities had been shut off in most of the buildings on Madison Avenue between 55th and 56th Streets, and permits for demolition had been acquired. The Alpine Wrecking Corporation sent a crew to strip the buildings of all non-weight-bearing walls. Next, any material that could be recycled was removed—bricks, wood, floor beams, and scrap steel. Then demolition workers removed the upper floors by hand. Finally, they attacked the bottom two floors with a front-end loader equipped with a giant rake. Two buildings adjacent to the Corning Glass Building were left standing temporarily, since their removal would affect their neighbors' fire-code rating. They could be removed later. A 550-foot fence in Ma Bell's distinctive blue and yellow was erected. Inside the empty lot, the architects had various types of granite set up on the site to see what the final product would look like under different weather conditions. In November 1978, Johnson made his decision on the stone: The building would be sheathed in Stony Creek granite, a marblelike New England variety that is a soft pink speckled with gray and white. If Johnson wanted the material of his building to recall an earlier era of New York architecture, the choice would be perfect: Stony Creek happens to be the same type of granite that was used in the construction of Grand Central Terminal.

DESPITE A.T.&T.'S MOST VIGOROUS HOPES AND EFFORTS, THE JUSTICE DEPARTMENT'S FOUR-YEAR-LONG ANTITRUST SUIT HAD NOT JUST GONE AWAY.

By the end of 1978, the blasting had begun. In the Castellucci & Sons, Inc., quarries, in Connecticut, a torch machine using liquid oxygen and kerosene burned holes into the enormous beds of stone. Wedges of dynamite were inserted into the holes and detonated, blowing out chunks of granite weighing approximately twenty tons—the limit that a trailer truck can carry. The blocks were then sent to Providence, Rhode Island, where preliminary samples of key segments of the building were shaped by diamond saws and sent on to Johnson/Burgee for approval.

On Madison Avenue, a far more delicate type of blasting was going on. The site had already been cleared, but a hole about 45 feet deep had to be excavated for the foundation. Manhattan's bedrock, mica schist, is a firm, compact, but flaky substance that holds up well in foundations for even the biggest skyscrapers. But, heterogeneous as it is, the rock is unpredictable when blasted. About 50,000 pounds of Tovex, a nitroglycerin-derivative gel, were necessary to blast a hole of the size required for the foundation. In the construction of a dam, blasting of that size might be done all at once. But Manhattan's stringent codes require special precautions. First, holes eight to ten feet long were drilled into the rock so that steel pins could be inserted to anchor the folds in the rock. The blasting was broken up into as many as 8,000 separate explosions, some using as little as four ounces of Tovex. The Tovex was packed down into more holes that had been drilled into the rock, and was connected by wire to a blasting magneto. Regardless of how tiny the explosion, all had to be covered with a steel blanket weighing three to four tons and was carefully monitored with a seismograph. To passersby, each blast seemed like a single explosion. In fact, each was a series of mini-blasts set off a 25,000th of a second apart.

In this case, blasting had to be monitored with particular care so that the foundations of nearby buildings would not be disturbed. In addition, excavation was proceeding at the nearby I.B.M. site, and the two blasting schedules had to be coordinated.

No one was more upset by the blasting than Allan Chait, of the Ralph M. Chait Galleries, in the Corning Glass Building. Chait has one of the city's finest collections of antique Oriental vases, some worth more than $100,000. His clientele is as exclusive as any in the world. Signed photos of past customers hang on a wall in the back room: Adlai Stevenson, Nelson Rockefeller, Herbert Hoover, Frank Lloyd Wright. Chait had informed A.T.&T. of the fragility of his vases as soon as he had learned of the impending demolition, and he had been impressed with A.T.&T.'s response. He was given a special number to call at the building's field office. As the blasting approached his side of the lot, the excavation crew stopped using explosives and switched to drilling. "That was fine," Chait recalls, "except then we had to put up with that damned jackhammer." Chait would arrive at work in the morning to find that the vibrations from the jackhammer had caused the vases to walk from their normal positions toward the edges of their shelves. He insisted that A.T.&T. pay for any damages. "You can't imagine how nerve-racking it was to come to work and see our finest pieces crawling towards the edges or wedged between their shelf and the glass door," Chait says. The drilling proceeded, getting closer to the gallery's wall. Finally, Chait arrived one day to find his fears confirmed: A vase from the Ch'ien Lung dynasty (1736–95) had toppled over and was smashed beyond repair.

BY 1979, EXCAVATION WAS WELL UNDER WAY. BUT on February 1, an event took place that shook the very foundations of the building even before the concrete had been poured. John deButts, then 63, the building's chief cheerleader, finally made good on his promise to step down as chairman before reaching the mandatory retirement age, 65. In his place, the board elected 57-year-old Charles L. Brown, who had served as president of the company for the two previous years.

Like deButts, Brown had started at the bottom of the company and worked his way up. At the age of eighteen he worked on an A.T.&T. construction crew in Cleveland. As he rose in the A.T.&T. hierarchy over the next 40 years, he moved through nearly a dozen cities.

But in style the two men are markedly different. DeButts is open, accessible, gregarious. The new A.T.&T. headquarters was just one measure of the mark he hoped to leave on the American business community. By contrast, Brown is quiet, remote, and thoroughly pragmatic. He saw the spirit of A.T.&T. as a commitment to practical achievement, to engineering and technology. A.T.&T. watchers say that Brown fits in far better at the high-tech, campuslike atmosphere of A.T.&T.'s Basking Ridge complex than he does amid the elegant grandeur of Philip Johnson's corporate cathedral. "John deButts really likes to build buildings," says A.T.&T. vice-president Ed Block. "I don't think Charles Brown is so concerned with totems and symbols."

That became apparent immediately. "As soon as Brown came onboard," says one observer, "the first question he asked was if it was too far along to stop. The only reason they didn't quit was that stopping in midstream would have been disastrous publicity."

Brown denies claims that he ever seriously considered abandoning the building. He concedes, however, that the status of the building was "reviewed." Even though construction had not passed the basement level, to stop would have meant an enormous loss in time and materials. Yet the question of abandoning the entire project was raised frequently enough to chill the once cozy relationship between A.T.&T. and Johnson/Burgee.

IT MAY HAVE BEEN TOO LATE TO STOP CONSTRUCTION, but it wasn't too late to cut back on some of the special design features. Johnson had proposed rounded granite mullions between the building's windows. It was decided that they cost too much. The bill for the granite trim planned for the elevator lobbies was to be over $2 million. The revised design specified wood. A.T.&T.'s Stanley Smith described the new situation: "You always start off on a project with grand ideas, and when you finally come to grips with the realities of what things are going to cost, it becomes a more difficult period."

Meanwhile, building was beginning. A.T.&T. had hired the Frank Briscoe Company as construction manager, to deal with the nightmarish logistical problems of building in midtown Manhattan. Construction sites are generally so confined that there is virtually no room to store materials. Punctual delivery becomes paramount; without it, hundreds of workers sit idle. Yet because of construction on the neighboring I.B.M. site, A.T.&T. had limited access to 56th Street.

The delivery of materials is merely one step in a complex process. More than 70 building trades are involved in the construction of the A.T.&T. Building. At any one time, only a handful are actually working, but those that aren't become crucial later. The steel sets the pace. Once the foundation is in place, there is nothing but air until the structural steel is erected. Only then can the metal decks be laid, the concrete floor slabs poured, and the frame enclosed. While windows, insulation, and glass are being installed, the mechanical trades—plumbing, electrical, heating, and ventilating—begin their interior work.

Each function is complex in itself. But work schedules for all must be tightly coordinated; a mistake in one trade can cause a ripple effect through dozens of others. The contractor must make sure that shop drawings don't have the sprinkler heads running into the electrical wiring or ventilator ducts. If materials arrive late and miss their assigned time for hoisting aloft, workers waiting for them may be idled. And if the frame is not enclosed before winter sets in, the wet trades—concrete and plaster—must deal with snow and freezing temperatures in addition to their normal problems.

Plenty of things can and do go wrong. The contractor had financial problems in trying to manage the job, and A.T.&T. had to help create a joint venture, Crow-Briscoe, in order to complete it. Excavation took longer than expected. The original steel erectors had to be replaced because their pace was slowing up the whole project.

In March 1980, the structural-steel erectors moved in. Heavily reinforced foundation concrete had already been poured 46 feet below Madison Avenue, separated from the surface of the rock only by porous material that had been left in the excavated hole for drainage. "One of the most difficult things about this job," says subcontractor Robert Stewart Jr., "was that the first floor didn't start until we were 75 feet up in the air." Using a 220-ton-capacity "crawler" crane, temporary structural steel, and guy cables, workers erected 45 columns—each weighing 50 tons—for the plaza colonnade. To support the enormous weight of the granite for the rest of the building, 6,000 additional tons of steel were required.

Even that much steel did not solve the unusual engineering problems the building posed. "Once Philip came up with the idea of starting the building up in the air, our challenge was to develop a structural system that would accept those parameters architecturally and economically," says structural engineer Les Robertson. "The problem was that the building is very narrow from east to west, and narrow structures tend to move excessively in the wind." The plaza colonnade on which the building was perched would suffice to support the gravity load of the building, but when it came to handling wind shearing—an opposite but parallel sliding and twisting motion whose force builds from the top downward—the stiltlike columns would be no more effective than toothpicks supporting a deck of cards. Robertson came up with an innovative solution: two huge "shear tubes," hollow columns of concrete and steel measuring 25 feet by 31 feet placed at the center of the frame like the pedestal of a table.

Until the first floor was erected, the structural-steel workers were unable to use their climbing cranes. That meant that the first floor—the sky lobby—had to be built by workers climbing through the shear tubes. Only then could they put together the enormous crane needed to raise the upper floors. Once in place, the crane would lift the materials for each floor and then rise on hydraulic cylinders another fifteen feet into the air to supply the next level. Following behind at a safe distance were the mechanical trades and masonry workers.

FOR MORE THAN TWO YEARS, THE BANE OF MANY New York–area builders has been Local 282 of the International Brotherhood of Teamsters, which has grown into a labor force with enormous leverage. As the deliverers of virtually all key building materials, they have in their hands the power to bring construction to a complete halt.

Although the teamsters have long delivered materials to local building sites, there were, until the 1970s, almost no teamsters employed on construction sites themselves. But in 1978, the teamsters negotiated a "high-rise" contract with the Building Contractors Association calling for the hiring of one "Working Teamster Foreman" per site. His job, according to the contract, is "to receive, process, inventory, and distribute all materials called for on the job site . . . and dispatch and coordinate all trucks operating on the job site."

Most contractors are reluctant to talk openly about Local 282. Asked about the value of the Working Teamster Foreman, Joe Berlese, construction manager for the A.T.&T. job, says only, "It must be worthwhile to hire them. Otherwise, their jobs wouldn't be specified in the contract."

But privately, developers and contractors rail about institutionalized featherbedding in the construction industry, about the way organized crime has infiltrated labor, and about the extraordinary leverage striking unions have over them, particularly as high interest drives up the cost of money. Many cite 282 as the worst offender. The General Contractors Association, representing heavy-construction contractors for sewers, tunnels, and belowground work, has brought 282 before the National Labor Relations Board and won judgments against the union for unfair labor practices. Developer Jack Resnick & Sons has filed suit against 282, charging that the Working Teamster Foreman is a no-work, no-show patronage job. Says Mount Vernon contractor Gene Palmieri, "The Working Teamster Foreman gets paid from the moment the first man arrives on the job to the moment the last man leaves, with guaranteed overtime built in, and he may never even show up for work at the site." Sources close to the union say that each W.T.F. can take home as much as $75,000 a year.

Much of 282's controversial reputation is the work of its president, John Cody, who last month was convicted on charges of racketeering, including taking $160,000 in kickbacks. Sources close to 282 claim that Cody's power within the union is based on his use of the Working Teamster Foreman post as a patronage plum with which to reward his associates. According to a *Newsday* series on the union by Kenneth Crowe, among those appointed to positions as

CONSTRUCTION MANAGER JOE BERLESE

WHAT WAS TAKING SHAPE WAS NO ORDINARY SKYSCRAPER. THIS WAS ARGUABLY ONE OF THE LARGEST CUSTOM-DESIGN JOBS EVER.

Working Teamster Foremen or their assistants are Cody's brother, three of his nephews, and several relatives of union leaders.

When work began on the A.T.&T. site, Local 282's high-rise contract called for just one Working Teamster Foreman on the job. But on May 6, 1980, an incident took place that began a new era in the teamsters' relationship with New York construction. At a demonstration by minority groups seeking construction work on a Park Avenue building, an ironworker was injured. John Cody seized on the incident to demand more jobs for 282 members at construction sites.

On the afternoon of May 8, a meeting was held in the Third Avenue offices of the Building Contractors Association with Cody and representatives of the B.C.A. According to testimony at subsequent National Labor Relations Board hearings, Cody said he was tired of blacks invading jobsites and hurting people. He demanded that there be two additional teamsters with walkie-talkies on every job. Cody's proposal was non-negotiable, and those who did not agree to it were threatened with a strike the following morning. The job of these additional teamsters, according to Cody, was to carry walkie-talkies to call other people to give their help.

The matter came up of what Cody meant by "help."

"Don't ask," Cody replied. He added that he expected the contractors to continue to pay a man's full salary and court costs in the event that someone "busted a few heads" and ended up in jail or hurt.

Says contractor Palmieri, "It's not collective bargaining, it's extortion. They know they can bring the whole construction industry to a halt. But it's much cheaper to give in to them than to fight." On a project like A.T.&T.'s, with interest at, say, 15 percent, an idle day can cost $100,000 in interest alone, not to mention lost rental revenues. Even if the cost of hiring two extra, unneeded teamsters comes to $150,000 a year, that is still less costly than a two-day strike.

Over the next year, Cody called for occasional work stoppages by 282, and at various sites throughout Manhattan, including A.T.&T., the flow of materials came to a halt. In the early summer of 1981, after 282 was out for only a couple of days, the B.C.A. caved in to its demands. Beginning July 1, the teamsters were back delivering materials, and at A.T.&T. there were two additional "assistants" aiding the Working Teamster Foreman. "For the most part, we have no say in the matter," says Joe Berlese. "If the B.C.A. signs with 282, we go along with what they say, because we have given them our bargaining rights."

THE BRIEF STRIKE OF 282 WAS NEITHER THE FIRST nor the last to take place during the construction of the A.T.&T. Building. But it was typical of the additional costs that most contractors pass on to builders. In this case, the developer, A.T.&T., was able to handle the additional financial burden with ease. Besides, the mundane problems of the construction industry were hardly top priority at A.T.&T. In Washington, Justice Department lawyers were entering their third year of developing evidence and pre-trial briefs for their antitrust suit against the company.

Construction continued throughout the next year, but significantly behind schedule. The original date for completion of the building had been the spring of 1982. Yet it was not until September 1981 that the complicated erection of the heavy granite panels for the exterior of the building could even begin.

The granite work was more difficult than usual because it required a fusion of two technologies that had never been used together before. The problem was how to mount massive granite similar to that of the great pre-war skyscrapers on the steel frame of a modern high-rise building. Many buildings had used as much granite on a per-square-foot basis, but on a cubic-foot basis, the A.T.&T. Building's use of the stone was far more massive. The job was typical Philip Johnson: elegant, intricate, time-consuming, and costly. Special pieces were designed and fabricated for the enormous archway, the columns, the six oculi in the lower part of the building, the arches on the north and south elevations, and the orbiculum (the cylindrical hole in the pediment).

On a building like the I.B.M. headquarters, the granite panels were thin enough to be simply bolted onto steel and hooked up the same way that an aluminum panel might be in any modern skyscraper. But the granite façade of A.T.&T. was as much as three times as thick in places; many panels weighed more than a ton. Says structural engineer Les Robertson, "No steel-frame building in the history of construction had ever supported so much granite. That much weight could cause enormous deformations in the steel structure. And if the granite were mounted in a conventional manner, the failure of just one stone could result in the progressive failure of other stones in the building." The solution was to anchor each piece individually, making sure that the mounting apparatus was strong enough to support not just one of the massive panels but two, to guard against a domino effect. The process was complicated by the fact that different pieces required different mounting techniques. Altogether, the bill for the stonework, including the interior granite and marble, would come to more than $25 million.

> IT WOULD BE A NEW COMPANY— SLEEKER, BUT WITH DIFFERENT NEEDS FROM THOSE OF THE GIANT THAT HAD COMMISSIONED JOHNSON TO DESIGN THE BUILDING.

AS THE DESIGN OF THE BUILDING WAS REFINED, the friendly adversary exchanges that are normal between architect and builder began to deteriorate. To be sure, there were the usual last-minute changes. The danger of fast-track design is that as the building proceeds through construction, something on the upper floors may turn out wrong because of something that was done in the cellar. For example, holes had to be cut through already poured concrete floors for electrical conduits and piping not provided for in the original design.

Other changes and "holds" soon became the rule, not the exception, an expensive development at such a late date. On the thirty-sixth floor of the Seagram Building, the Johnson/Burgee team was on standby alert, waiting for instructions from A.T.&T. on a number of key design decisions, and the instructions weren't coming. Floors five through eight seemed to typify the problems. According to James Peck, of Johnson/Burgee, they are among the most specialized floors in the building. The fifth and sixth floors are in fact a single enormous space accommodating a two-story seminar room with an amphitheater. The concrete had been poured in early 1981. But for months Peck was told to put the floor on hold and proceed with other work as the firm waited for the requisite information from A.T.&T. on the seminar room. The information never came. The same was true of the eighth-floor closed-circuit-TV studio, which the company had designed as part of its own internal nationwide-video-communications center.

If the gears between A.T.&T. and Johnson/Burgee no longer meshed as smoothly as they once had, there were at least two good reasons. According to Charles Brown, the cause of the strained relationship with the architects was the antitrust suit. "It's a fine building," he says, "but I have been going through an agonizing decision on the divestiture of the telephone system, and I have to tell you this building is not the first thing on my mind. Maybe Philip feels that."

But the rift between Brown and Johnson extended far beyond such distractions. Part of the problem was aesthetic. "John deButts said he wanted 'a building that would identify us.' Charlie Brown was totally against that," said one source close to the project. "He feels uncomfortable in grand, monumental spaces. And yet that is exactly the kind of building Johnson designed."

It was Brown's persistent concern with the interior of the top floors that particularly irritated Johnson. Brown wanted to know the shape of various tables. He wanted to select the carpeting and the furniture. "The man is not an enthusiast of architecture," says Johnson. "He was unenthusiastic about the building." Johnson, meanwhile, had plenty of other projects to attend to. And by the end of 1981 he was delegating to Burgee the job of meeting with Brown.

More important to the progress of the building at this point were the developments in the Justice Department's antitrust suit. The trial began in March 1981. In April, William F. Baxter, the new head of the Antitrust Division, pledged to litigate the A.T.&T. case "to the eyeballs." After the prosecution rested its case, in July, A.T.&T. filed for dismissal. But on September 11, Judge Harold Greene ruled that "the Bell System has violated the antitrust laws in a number of ways over a lengthy period of time." He refused to dismiss the case.

Meanwhile, Brown had been negotiating with Baxter for an out-of-court settlement. On January 8, 1982, Brown and Baxter announced that they had settled. A.T.&T. would divest itself of its operating companies, meaning approximately two-thirds of its assets. But, with some restrictions, it would be permitted to move into areas that heretofore had been completely off limits to it: office products, computer services, and software. It would be a new company, far sleeker, more glamorous, but with radically different needs from those of the lumbering giant that had commissioned Philip Johnson four years earlier. Of the roughly 1,500 people scheduled to occupy his building, hundreds had been staffers serving the operating telephone companies. Of that number, only 700 will actually move in. To be sure, the chairman, his staff, the chief financial and legal officers, and board members will join them. The three highest floors of the building had been designed for the top executives. But even their number will be diminished. Orders went out that two-thirds of the thirty-fourth floor should be converted from V.I.P. quarters to normal use.

For visitors, perhaps the most popular part of the building was to be the four-story annex, devoted to the exhibition "Information Age Science and Technology." A glass elevator in the arcade was designed to carry them to the top level of the museum. There, a moving walkway would take them on a tour of the last 100 years in telecommunications. Other areas of the building would display the latest in technology. As its budget ballooned, however, the museum had become increasingly unpopular with Bell System executives. Now, following the Justice Department agreement, it far exceeded any figure that made public-relations sense.

Officially, A.T.&T. continues to try to put a good face on the situation. "There's no doubt that a new headquarters is necessary," says Brown. "And we need to consolidate our holdings in New York." But even if A.T.&T. should give up its present lease on a building for 1,000 employees on Cortlandt Street, it would still be able to fill only half of the new headquarters.

Meanwhile, the question of who will occupy the new headquarters goes unanswered. So far the only certainty is that the top half will provide quarters for the chairman and his retinue, the chief financial and legal officers, the controllers, the key public-relations people, and the treasury staffers, among others. As for the exhibition hall, A.T.&T. has tentatively abandoned its museum and is exploring the possibility of renting it out. The space is, however, so specially designed that the company recognizes that this might not be feasible. "An alternative plan," says Stan Smith, "is to use it for a product showroom."

Smith is also trying to find tenants for the bottom half of the new headquarters. And the company's prospects for that are nearly as grim. Real-estate executive Bob Mehlman says, "I think it will be difficult to rent. The demand isn't there. It will have prestige, but the marketplace is not one of expansion. At $50 to $60 per square foot, they'll have a tough time leasing it."

> THE IRONY OF THE A.T.&T. SAGA TRANSCENDS ARCHITECTURE: THE PROJECT HAS BEEN OVERTAKEN BY HISTORY. RUMORS PERSIST THAT THE BUILDING WILL BE SOLD.

Depending upon whom you talk to, the building is 75 to 85 percent finished. A.T.&T. officials say they don't expect it to be completed and fully occupied until the end of 1983. At the very least, "the world's greatest skyscraper," projected to open last spring, will be a year and three-quarters late. It will also be more than $40 million over budget.

FORMER CHAIRMAN JOHN DE BUTTS, NOW IN RETIREMENT on his Virginia farm, is dismayed that his monument may actually be leased out. "Having other occupants will be an enormous security headache," he says. "There's a good deal of stuff that we don't want strangers to see when they're wandering around. Everyone knew me by sight, but when I was chairman they wouldn't let even me in without my pass card. That's the way it should be."

Stanley Stahl, who assembled the site for A.T.&T., is still involved in his successful real-estate practice, but these days he stays away from long-shot gambles. Allan Glaser, the furrier who was finally persuaded to sell his shop to Stahl, has moved to larger quarters just off Fifth Avenue and finds his new location is even better than his last. He is impressed with A.T.&T.'s new headquarters. Philip Johnson occasionally tours the building when aesthetic decisions are called for—to make sure that lighting fixtures are correct, for example—but he was recently made master planner for a group of four office towers in the Times Square area and has numerous other projects on his drawing boards. Gallery president Allan Chait is relieved that, with all the construction in his neighborhood, the blasting is over and his vases are safe at last. Already convicted of racketeering, John Cody, president of Local 282, is still being sued by developer Jack Resnick. Stan Smith and his 500 workers are racing to get as much of A.T.&T.'s granite as possible mounted before winter.

What is already in place is far more striking than the early plans suggested. The grand lobby is beginning to take shape. The bronzework has been installed in the archway, and the statue of "Golden Boy" has arrived at the site.

IN GRAHAM GREENE'S NOVEL *A Burnt Out Case,* A world-famous architect named Querry finds himself the victim of an overwhelming attack of indifference. The people for whom he designs his grand cathedrals clutter them up with "cheap plaster saints." He complains that "when they had destroyed my space and light, they were able to pray again and they even became proud of what they had spoilt." Filled with contempt for his patrons, Querry strikes out anonymously for a Congo leper village.

Even if he shared the sentiments of Graham Greene's Querry, Philip Johnson would never deign to express them. For him the annoyances imposed by any patron are petty compared with the passion for creating great public spaces. He can see the good points in an Albert Speer—Hitler's personal architect. He can also appreciate the motivations of the robber barons of the nineteenth century. "They knew how to enjoy themselves," he told critic Charles Jencks some years ago. "They had the buccaneering spirit, they drained the West of its wealth—but for a purpose: To build grand spaces like Pennsylvania Station, which we just tear down, or Grand Central Terminal, the greatest space in New York City, which we go and ruin with all those Kodak advertisements." It is that lost "public passion for greatness" that Johnson bemoans most of all.

Johnson is of two minds as to the values necessary to create great monuments. On the one hand, he has said that it is the bravest architect of all who designs such spaces with conviction. Yet, he is more convincing when he argues the other side. "What good does it do to believe in good things," he asked a BBC interviewer in 1965. "It's feudal and futile. I think it's much better to be nihilistic and forget all that."

Most critics who examine the aesthetic values and convictions behind the A.T.&T. Building conclude that it is the second Philip Johnson—the arch, coy, self-assured ironist—who designed it. It would be difficult for it to be otherwise. For the irony behind the A.T.&T. Building far transcends architecture. It is a project that has been overtaken by history. The structure has been plagued by a problem that never occurred to the builders of the Parthenon, Chartres, or Grand Central. Even as it is nearing completion, its patron, A.T.&T., is being dismantled, and will soon cease to exist in the form that gave birth to its monument. These days it is said that the building will be sold before it is occupied. The company convincingly denies the rumors. But the whispers persist among those who take a certain delight in the spectacle: a cathedral-like monument to corporate America—perhaps, the way the economy is going, the last American monument of all—ending up, as one real-estate broker puts it, "as a terrific investment for Arab oil money."

"The whole thing has been very, very unusual," says Philip Johnson. "I don't pay much attention to rumors. But if it is sold, I think it would make a wonderful headquarters for just about anybody." ■

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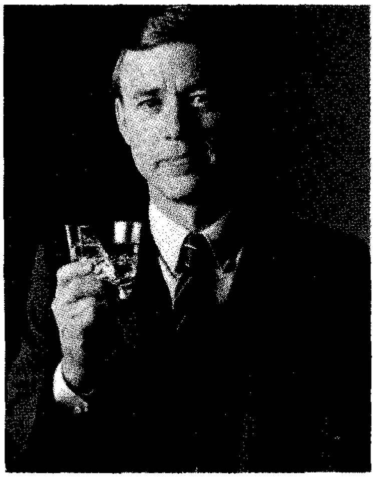
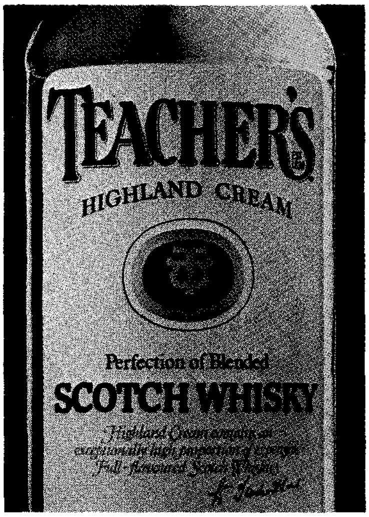


"I've had rich Scotch, and I've had poor Scotch. Believe me rich is better."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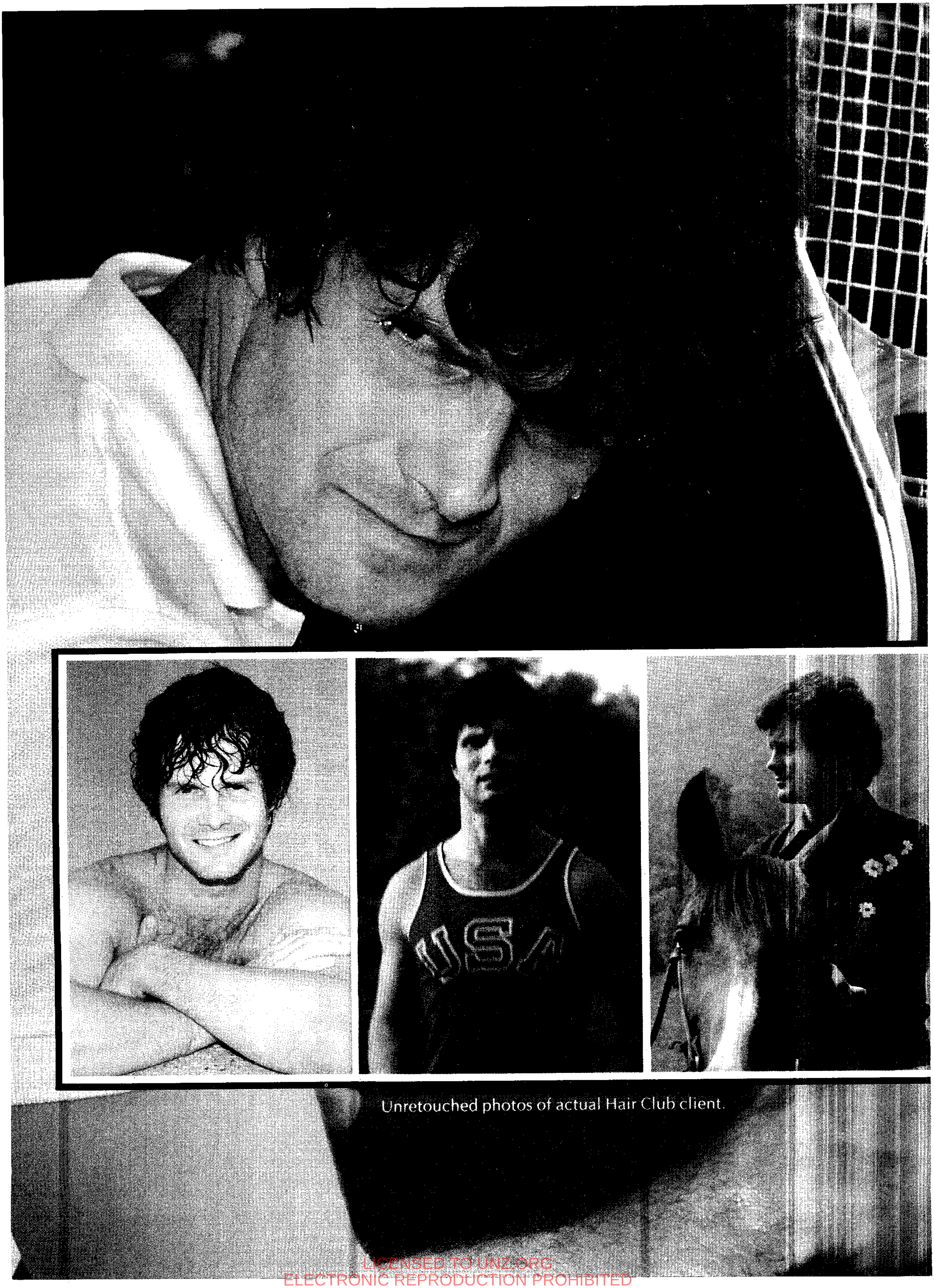

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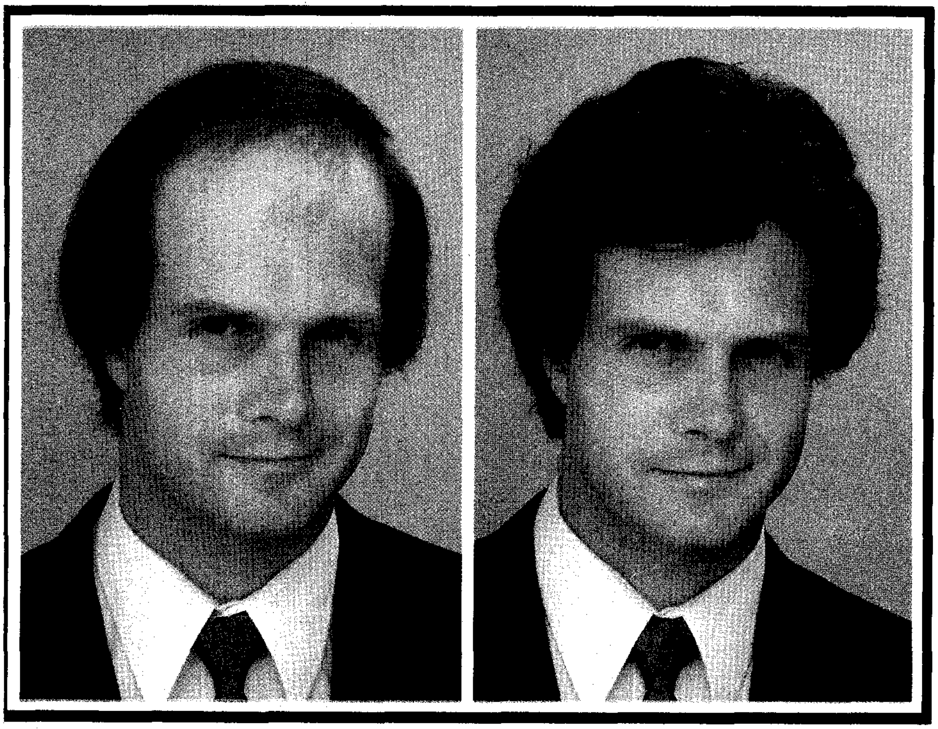

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The Patriot Game

By Shana Alexander

"...Charged with running guns to the I.R.A., five New Yorkers raised a simple defense: They'd been working with the C.I.A..."

The Players: *From left, defendants Gormley, Mullin, Flannery, Falvey, and Harrison.*

Come all ye young rebels
And list while I sing.
For the love of one's country
Is a terrible thing....
—Traditional

THE CHARGE WAS GUNRUNNING to Northern Ireland. The cast of characters might have come straight out of a John Ford movie. And the plot gimmick would have made the old director proud: The five Irish-born defendants could not be guilty of crimes *against* the United States government, they claimed in federal court in Brooklyn, because for 25 years the silent partner in their gunrunning operations *had been* the government—specifically the Central Intelligence Agency.

The prosecutor called the defendants terrorists "committed to the unification of Northern and southern Ireland through acts of violence." The five men, all supporters of the outlawed Irish Republican Army, said they were not terrorists but patriots—Irish patriots, and patriotic Americans as well. They had served this nation in World War II, Korea, Vietnam. But they would never turn their backs on the land of their birth. As one of their lawyers told the jury when the trial got under way, last September, "my client feels somewhat insulted" that the indictment covered only the last six months of his gunrunning activities. "Because, as the government well knows, [he] has aided, and abetted, and supplied arms to the rebels in Northern Ireland for a quarter of a century."

This Ireland of mine has
For long been half free.
Six counties lie under
John Bull's tyranny....

THE PATRIOT GAME IN IRELAND has gone on over 800 years. The modern phase of the game can be dated from the 1916 Easter Rising, at the Dublin Post Office, which led to Great Britain's partitioning of Ireland into the 6 counties of Ulster, or Northern Ireland, and the 26-county, so-called Irish Free State. This produced a disastrous civil war, with continuing executions, jailings, torture, and betrayals; a range of political and economic repression; continuing die-hard resistance by the I.R.A.; and, ultimately, the present agony in Northern Ireland. The enduring British presence among them confers on the Irish a dark sense of being the longest-occupied nation on earth, and Gaelic political positions long ago hardened into petrified wood. Thoughtful people on both sides, North and South, Protestant and Catholic, may acknowledge that were the British to go home tomorrow the suffering and bloodshed almost certainly would escalate. But I.R.A. members always have disagreed

Photographed by James Nachtwey/Black Star.

defiantly, and today doggedly assert the old war cry "Brits out—*then* negotiate!" During their trial, several of the Brooklyn defendants reminded the jury that the ghosts of America's Founding Fathers stood beside them in the dock. "I'm a pacifist by nature," said tall, pink-cheeked Michael Flannery. "But I believe peace is something worth fighting for. And dying for, if necessary. Would this country be a republic today if George Washington hadn't *fought* for freedom?" This particular "freedom fighter" was nearly 81 years old.

I was taught all my life
Cruel England to blame
And now I'm a part of
The Patriot Game....

THE PLAYERS: MICHAEL FLANNERY, *the Patriarch,* is the oldest and best-known I.R.A. activist in the United States, a revered figure in the Irish-American community, a man who seems to have come a long way yet remained in the same place. At age fourteen he was already a full-fledged I.R.A. member, standing on the roadside in Tipperary with his local I.R.A. battalion, a pike in one hand and the other on his bicycle, awaiting the signal from the post office that the revolution was on. At 23, already a veteran guerrilla fighter, political prisoner, and hunger-striker, he immigrated to New York and became a supervisor for Metropolitan Life. Irish-Americans have always been the principal financial resource in the Irish struggle against the British, and Flannery organized I.R.A. support in the New York area. A dozen years ago, after violence escalated again in Northern Ireland, Flannery helped to found Irish Northern Aid, the charity that assists widows and orphans of the struggle. The government claimed he diverted some of this money to buy weapons. Flannery was termed the "backup money man" of the conspirators.

The accused ringleader of the gunrunners was George Harrison, 67, 33 years a gun-carrying Brink's armored-car guard. A bespectacled man with a pugnacious jaw and a winning smile, Harrison is A Soldier in the I.R.A., not a statesman. He bought and exported guns to Ireland for 25 years. Like the others, he grew up on a small farm, in a known Republican family, "born in the Feinian faith," and came to the United States to find work. His father was a stonecutter, and he has only a grammar-school education. He fought four years in the Pacific as an artilleryman. The most political of the five, Harrison views himself as a "freedom fighter" for all oppressed races and religions. He pickets and attends rallies for Polish freedom, African freedom, Palestinian freedom. "We have no more right to be in Puerto Rico than the Brits do in Ireland," he says.

Thomas Falvey, 55, a chunky man who always wears a daisy-festooned cap the green, white, and orange of the Irish tricolor, is Harrison's Faithful Sidekick. Their families were friendly back in Ireland, and the relationship of the two men recalls that of George and Lenny in *Of Mice and Men.* Falvey always carries the American flag at Irish picket lines, protests, and parades, and he chauffeured Harrison on his I.R.A. rounds. He worked as an unarmed supermarket security guard in Queens until the night he stopped an armed holdup man with his bare hands. He is still partially disabled but does part-time construction work and lives alone with four cats.

The evidence: *Confiscated guns and ammunition piled up in the Brooklyn court.*

Patrick Mullin, 44, shy, gentle, and frail, was born in Galway and has been working since age eleven. Like Harrison and Falvey, he is a bachelor, and holds a top foreman's job in the telephone company. Mullin is A Humanitarian who became involved in the Irish civil-rights movement in 1967 when he saw the Derry marchers fired on by the British; 27 were killed. The massacres of the Ibo moved him to collect money for Biafran relief. Devout and politically conservative, Mullin is an assistant grand marshal of the St. Patrick's Day parade. Like Harrison and Falvey, he was accused of storing arms in his home.

Daniel Gormley, 34, is blunt and forthright, a Union Man. He is a blacksmith's son from County Leitrim, one of twelve children. After two combat hitches in Vietnam, he married, and went to work at Lincoln Center, where he is now an engineer responsible for the lights, heat, and air conditioning in Avery Fisher Hall. He was charged with being the regular money man of the conspiracy, though at the time of the big buy Gormley had reluctantly been persuaded by his union mates to take a vacation. When Gormley heard about a reception for Prince Charles that was scheduled for Avery Fisher Hall, he threatened to shut off all the utilities. "I'll provide no comfort to the enemy," he vowed, adding, lest he be misunderstood, "I wouldn't give that f--- air."

The defendants' politics range from the militant anti-imperialism of Harrison to the conservative Irish nationalism of Mullin. Gormley's views are closer to Harrison's, Flannery's are closer to Mullin's, and Falvey stands in the middle, urging both sides on.

The five-man conspiracy was abetted, and betrayed, by two other familiar characters in Irish political drama: F.B.I. Special Agent John Winslow, the Undercover Man, posing as illegal-arms dealer "John White," and the Double-Dealer, George DeMeo, sometime proprietor of a small Yonkers gun shop. DeMeo, a stocky, bearded Corsican with a broad olive face and narrow eyes, also dealt extensively in illegal arms and had been supplying weapons to George Harrison for over two decades. The men became close friends.

Over the years, DeMeo allegedly had claimed he was employed by the Central Intelligence Agency and that he had arranged C.I.A. arms shipments to Africa, the Middle East, the Caribbean, and Latin America, as well as to Northern Ireland.

IN THE MID-1970s, STOLEN GUNS intercepted in both Great Britain and Ireland were traced back to George DeMeo, presumably through the cooperation of British intelligence. In May 1980, DeMeo was tried and convicted of running guns to the place he spoke of in code as "somewhere cool and green." He received the maximum prison sentence, ten years, and decided to cooperate with authorities. While still out on bail, DeMeo met with a federal prosecutor and two F.B.I. agents in a hotel room on Lexington Avenue and cut his deal: He would go back to his longtime I.R.A. customers and arrange a new arms transaction. This time he would be wearing an F.B.I. recording device. He would introduce the patriots to agent Winslow as a man they could safely do business with while he was off serving his time, and the arms DeMeo and Winslow would "sell" the I.R.A. would in reality be the property of the U.S. government. In return, he was promised immunity and anonymity and told he would never have to testify

"...When agents arrested Mullin, they found rifles, pistols, a cannon, and a flamethrower under a pool table at his house..."

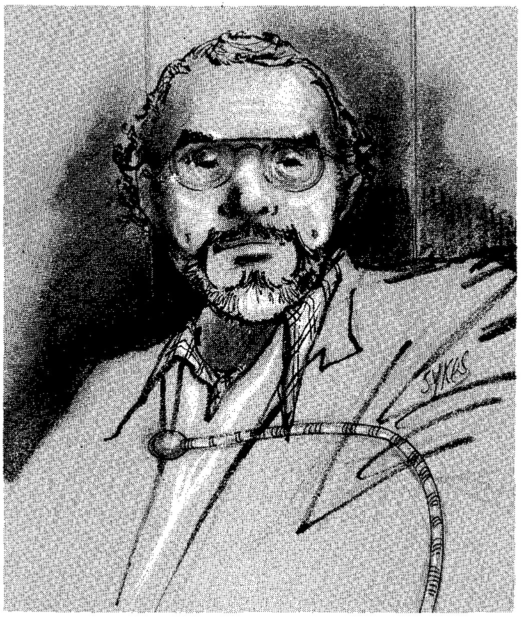
against any former associates. His sentence would be cut dramatically; with good behavior, he could expect to serve no more than two years, and he could do his time in Allenwood, Pennsylvania, a "country club" minimum-security prison. To further protect DeMeo from retribution, the Justice Department pretended to oppose the whole deal and filed false documents with the North Carolina court, objecting to DeMeo's plea for a reduced sentence. Privately, Justice Department lawyers told the judge what was going on.

Soon, the Justice Department applied to the supersecret U.S. Foreign Intelligence Surveillance Court, in Washington, for special, broad wiretap orders on Harrison and Falvey. By April 1981, the taps were in place, and "Operation Bushmill," the F.B.I. code name for the sting, was under way. DeMeo had told the F.B.I. that he brought small quantities of arms to Harrison's Brooklyn house. He delivered larger shipments to the more spacious garage behind Falvey's house, in Queens. The assembly and packing point for shipments was the basement of Patrick Mullin's four-family brick apartment house, in Brooklyn. In February 1981, DeMeo visited Harrison wearing a "wire," and recorded Harrison's request for armor-piercing shells to fit a 20-mm. cannon. On the evening of April 30, agents observed weapons being transferred by van from Falvey's home to Mullin's.

On May 17, the trap was sprung. Falvey drove Harrison up to DeMeo's house, in Pelham, to meet the phony arms merchant "John White." "White" said he had access to 350 stolen MAC 10 .45-caliber submachine guns at $250 apiece, and Harrison said he was expecting $50,000 in four weeks' time. He offered to buy any weapons "White" could supply—M16 rifles, Garand M1s, mini-14 carbines, M60 lightweight machine guns, and ammunition for an M79 grenade launcher. Before the meeting broke up, "White" handed over two Ruger mini-14 semi-automatic carbines, and Harrison took a roll of $100 bills out of his sock and gave him eight crisp bills.

On June 17, 1981, Special Agent "White" returned to Harrison, bringing 25 rounds of Nazi-made ammunition for the cannon, although the shells secretly had been "rendered inert" in the F.B.I. labs. "White" mentioned an expected shipment of 47 machine guns, including 12 Russian-made AK47 assault rifles, which he agreed to deliver for $15,000. The next day he telephoned Harrison to say the price had risen to $16,800. Agents monitoring the Harrison phone tap heard him immediately telephone Mike Flannery and request more money. "Very good," said the old man.

That evening, the agents saw Harrison arrive at Flannery's with a blue plastic bag. When he left, a short time later, a white envelope stuck out of the bag. The F.B.I. followed him to Falvey's house, and "White" soon drove up with a rented van full of machine guns. Harrison counted out the money in $100 bills from the white envelope. The three men unloaded 47 machine guns into Falvey's garage. "White" drove off. Not long after, agents saw Harrison and Falvey leave the house carrying something heavy in the blue bag. Fearing that one of the machine guns was about to escape their control, the F.B.I. made a premature arrest. The bag turned out to contain two cans of beer.



Intrigue: *George DeMeo's "no" seemed to mean "yes."*

Back at Harrison's house, nine other F.B.I. agents burst in. The search lasted from midnight until 8 A.M., and the agents confiscated twenty cartons of "evidence," including documents indicating that Harrison had shipped 1,000 weapons and 100,000 rounds of ammunition to the I.R.A. over the last twenty years. The following night, when the F.B.I. arrested Mullin, they found thirteen rifles, 25 machine pistols, quantities of ammunition, the cannon, and a flamethrower all piled under a pool table in his basement. Three months later, on the Sunday morning after his return from another trip to Ireland, Flannery was arrested on the church steps as he was coming out of Mass, and charged with being paymaster. Gormley was arrested after the F.B.I. searched his safe-deposit box and found $4,000 in crisp $100 bills.

THE DEFENDANTS APPEARED to have been caught red-handed. But the government was new to the Patriot Game and had not anticipated the creative gamesmanship devised by the seven volunteer lawyers whom these clients swiftly attracted. The conventional defense would have been to plead not guilty and rely on that sturdiest cart horse of Anglo-Saxon jurisprudence, reasonable doubt. But this time not only was the evidence overwhelming, the defendants refused to deny. In the best Irish tradition, they would rather have hung.

Paul O'Dwyer's law firm has always defended the American I.R.A. cases, and shrewd, silver-tongued, Mayo-born Frank Durkan, of that office, was chief legal strategist, and counsel to George Harrison. Michael Kennedy, who represented Flannery, is experienced, elegant, and deadly. Michael Dowd, Mullin's lawyer, is solid and smart, a burly street lawyer from Queens. Falvey's attorney, William Mogulescu, like Kennedy, is a practiced defender of left-wing causes. Lawrence Vogelman, who also represented Falvey, and Barry Scheck, who also represented Mullin, are a pair of civil-libertarian law professors from Cardozo Law School, Yeshiva University, and Gormley's sleepy-eyed young lawyer, David Lewis, bragged that he had never lost a case, adding that Gormley was only his second client. In spirit anyway, the defense team seemed more like seven samurai than seven lawyers.

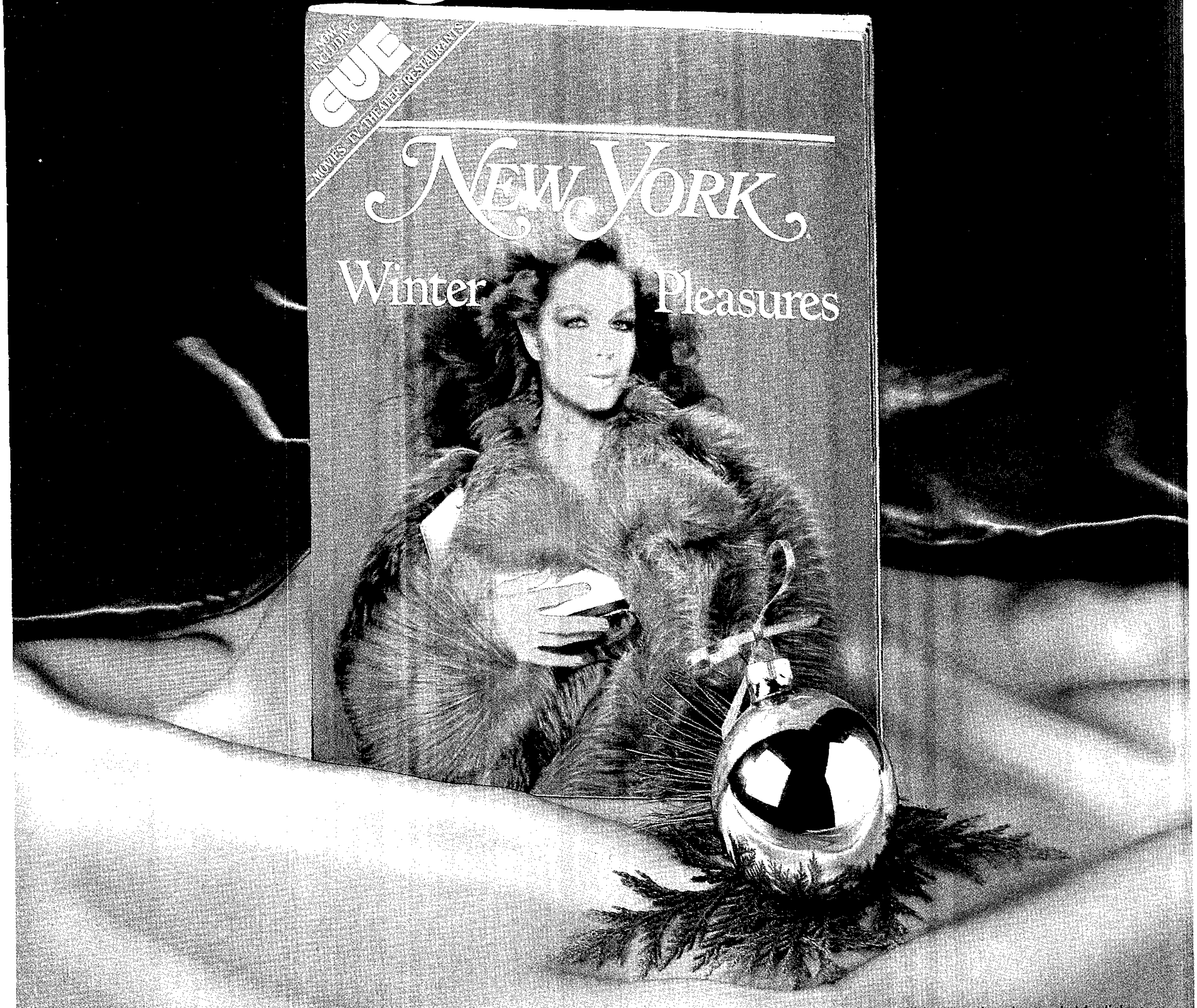
The opposition team—two tastefully bearded, trim, youngish men—seemed slender reeds to bear the might of the U.S. government. They were Assistant U.S. Attorney David V. Kirby, slight, pale, and intense, and Special Agent Winslow, the undercover man, togged out in aviator glasses and a Vandyke.

Until Reagan appointed him, a year ago, Joseph M. McLaughlin, the ruddy and agreeable judge, had been dean of Fordham University Law School. He has virtually no experience on the bench, and he is himself Irish-American. The regular courtroom visitors were a handful of writers for Irish and English papers (almost none from the American press) and a fervent, fearless cadre of Irish-American supporters, old hands at the Patriot Game.

By the time the case came to trial, the defense lawyers' bold game plan was in place: The five men would admit the acts

Illustration by Susan Sykes.

Most Valuable Gift



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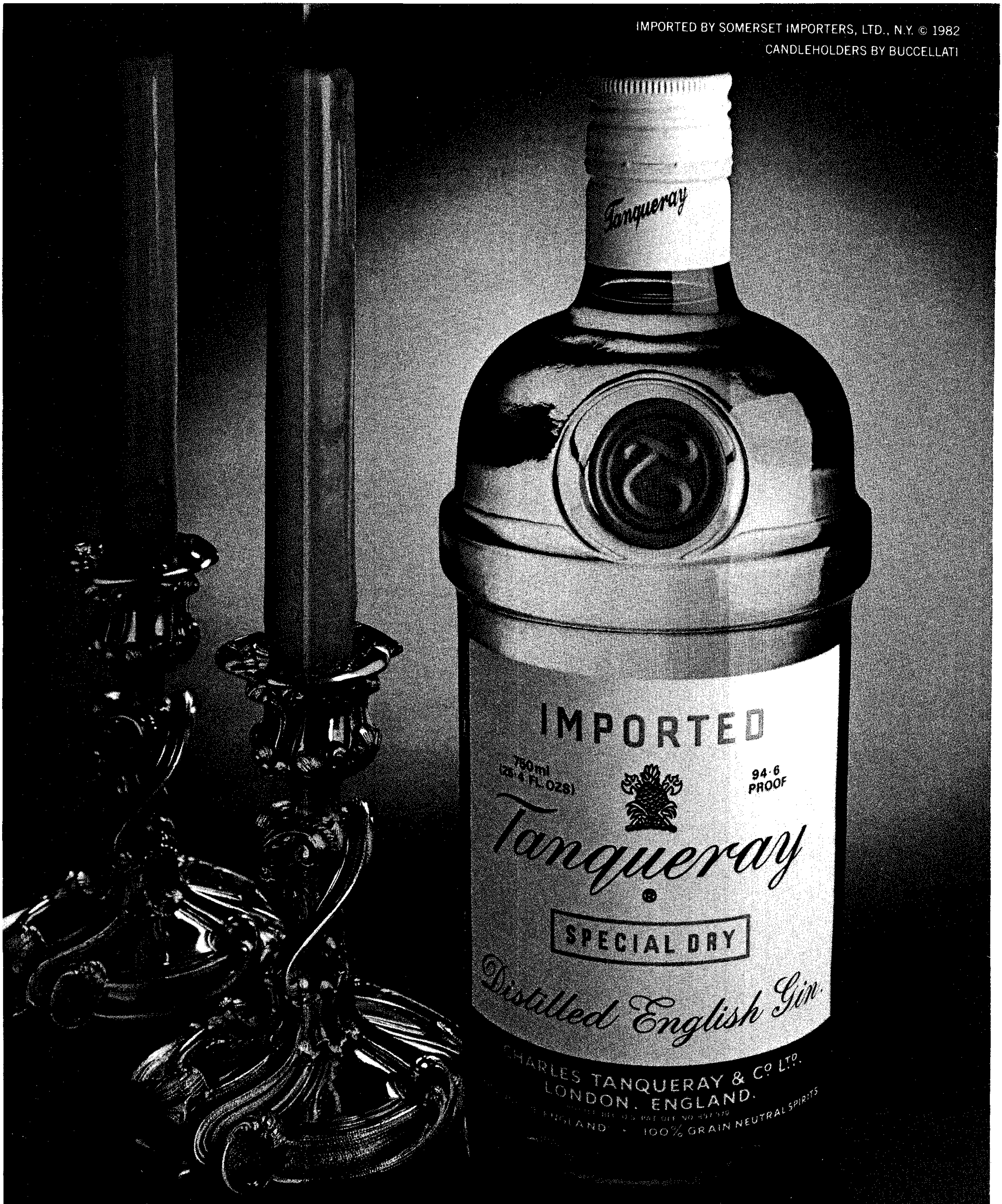
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"...The defendants argued that the U.S. government knew all about their I.R.A. activities and chose to look the other way..."

The five men would admit the acts they were accused of but not the intent to break the law, and intent is an integral element in proving any crime. The lawyers would argue that, since the guns "sold" by agent Winslow to Harrison remained under F.B.I. surveillance, and since the F.B.I. made its bust prematurely rather than lose track of even one gun, no true sale occurred and the weapons were in the continuous possession of the United States.

Further, they would point out, the U.S. government is the premier arms merchant in the world. All over Africa, the Middle East, Central and South America, as well as Northern Ireland, rebel patriots and government troops are shooting at one another with U.S.-made weapons. Therefore, the I.R.A. men were merely doing covertly, and in "partnership" with the U.S. government, what the government was doing openly. For many years the United States had freely licensed the shipment of thousands of guns to the R.U.C.—the Royal Ulster Constabulary. The five I.R.A. men were simply arming the other side. Furthermore, thanks to 25 years of F.B.I. surveillance and DeMeo's C.I.A. reports, the U.S. government knew all about the I.R.A. activities and chose to look the other way. Most important, if DeMeo was a C.I.A. agent, then the C.I.A. had been a silent partner to the I.R.A. all along. It was not necessary to prove that DeMeo actually *was* a C.I.A. agent, only that the I.R.A. men had a good-faith basis for believing he was.

The ranks of the C.I.A. and F.B.I. are filled with Irish-Americans, and until 1978 there had always been enough tacit Irish Republican sentiment within these organizations to enable the I.R.A. gunrunners to operate undisturbed despite British pressure. But in 1979, as violence escalated in Northern Ireland, British pressure increased, and Jimmy Carter, surely the least Irish-minded of recent presidents, responded, "We're supposed to be neutral in Northern Ireland; let's *be* neutral."

With that, U.S. policy toward the Irish struggle shifted. The United States has recently indicted other Irish-Americans, and the Brooklyn trial was only the first in a series of anticipated prosecutions.

THE FIRST SURPRISE OF THE trial was the defendants. No one had expected opening statements from the men themselves, standing on their own legs, speaking in their own Irish voices. "In all my 55 years here, I've *never* transported an arm," Michael Flannery told the jury. "But to those that did, I give my special blessing! We are indicted here for the love of freedom, and the love of freedom alone." By the end of the first day, the jury had been turned, and turned on. This was no simple gunrunning case.

The second surprise was the weapons, all frighteningly real. Submachine guns, bullets, bandoliers, and cannon shells completely covered the prosecution table and spilled over onto the floor beside a coffinlike chest overflowing with more military hardware. Alongside were two big rolling racks full of rifles; an old U.S. Army flamethrower leaned up against the judge's bench; the cannon squatted on its tripod directly in front of the jury box like a monstrous praying mantis. This was no simple patriot game.

The prosecution's case was clear and straightforward: A parade of F.B.I. agents described the sting operation in detail, and the court and jury listened to all the wiretaps. For a grand finale, the government brought on still more captured weapons, including a Cagney-style Thompson submachine gun. The jury craned over the rail, and Judge McLaughlin came down off his bench for a closer inspection.

THE DEFENSE CASE, FAR MORE ornately orchestrated, started with George DeMeo himself, who had been subpoenaed from prison. The defense lawyers regarded him as a "loose cannon." He could say anything. Or nothing. How many questions would they be able to get in before DeMeo began to "five it"—refuse to answer, invoking his Fifth Amendment privilege against self-incrimination?

He glowered in the box, the image of an "unfriendly witness," angry that his government immunity did not protect him from the defense subpoenas but reassured by the presence of his lawyer, crouched beside him. Asked about covert C.I.A. plots to invade Cuba and Haiti, and about selling weapons to anti-Castro Cubans, to Israel, to Guatemala, to Northern Ireland, he invoked the Fifth Amendment over 80 times. The only times he did *not* "five it" were when he was asked about the C.I.A. All C.I.A. questions got a forthright denial; all other questions were fudged or fived.

The effect was to create a fugue of double negatives. "If you *were* a C.I.A. agent, sir—and I know, of course, you are not—wouldn't you have to *say* you weren't?" There is no answer to such a question. The witness scowled. Did you ever work with agents of the Bureau of Alcohol, Tobacco, and Firearms? Five. U.S. Customs Service? Five. The F.B.I.? Five. The C.I.A.? No. Thus, very artfully, listeners were drawn into the world of *1984*, and "no" seemed to mean "yes."

DeMeo also refused to answer all questions about a 1969 North Carolina arrest, which suddenly was dismissed on "national-security grounds." The hints were shadowy and circumstantial but began to make sense the next day when the defense called Earl Vernon Redick Sr., a small, colorless man of 59 with a military bearing and extensive experience as a U.S. Army intelligence agent and master gunsmith. He told the court that from the mid-fifties until moving to Paraguay, in 1973, he had been a small-arms merchant in Fayetteville, North Carolina, and George DeMeo had been a steady customer. Redick testified that DeMeo had told him that the .38s, carbines, and submachine guns he was buying were destined for the I.R.A. DeMeo claimed to be doing this on behalf of the C.I.A. "The Company" was paying the bill, DeMeo told Redick, and "the agents would safely see [the weapons] onboard ship to Ireland."

The intrigue increased when Redick told the court about the time, in 1969, when he and DeMeo had been arrested as partners in an alleged covert deal to ship weapons to a Caribbean nation. DeMeo told Redick and his lawyer not to worry, "The Company" would see to it the case never came to trial. And indeed, on the morning the trial was to have begun, the federal prosecutor abruptly withdrew his charges, citing "national security." Redick and his lawyer were told that three C.I.A. attorneys were sitting in the back of the courtroom.

A day's cross-examination by prosecutor Kirby failed to shake Redick's testimony, merely adding details: DeMeo once told Redick the C.I.A. wanted to furnish the I.R.A. with submachine guns equipped with illegal silencers. Redick made a silencer, and DeMeo later told him that C.I.A. agents and I.R.A. representatives had tested the weapon in Central Park and "it worked fine."

"Did you check this out?," Kirby asked.

"With whom?"

The parade of character witnesses for the defendants included an 86-year-old "freedom fighter," Samuel P. O'Reilly, who was actually *in* the post office during the Easter Rising, and Bernadette Devlin McAliskey, the fiery campaigner for Irish rights, who recently was shot seven times in an assassination attempt. She described Thomas Falvey and George Harrison as among "the finest people living in this country, people who would never do anything that would dis-

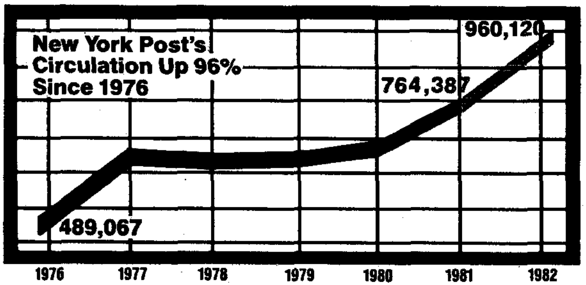
Over the pas
newspaper increa
by 196,000 copies
No other dail
even came close.

NOW 9

This is the time of year when newspapers throughout America traditionally announce their gains, based on circulation figures submitted to the Audit Bureau of Circulations.

This year, unfortunately, several major dailies aren't even around any more to tell their circulation stories. Washington, Philadelphia, Cleveland, Buffalo, and Des Moines have each lost an editorial voice.

In other cities circulation stories range from dismally down to modestly up. But in New York, in an unprecedented climb that's been accelerating for six years, one daily proves that newspapers can still be the most exciting medium in communications and advertising.



Source: ABC Publisher's Statements for six months ending September 30, 1976-82.

It's the *New York Post.* In six years it has increased its circulation by a meteoric 96% to an average sale of 960,120 copies a day.* It has added over one million new readers. In the last year alone, from September 1981 to

The unstoppabl

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*As filed with the Audit Bureau of Circulations, subject to audit.

ear, only one d its circulation lay. ewspaper

60,120

COPIES A DAY

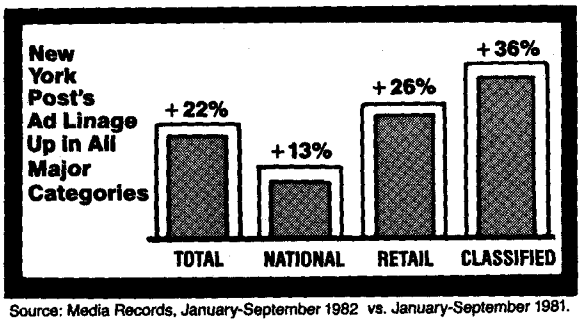
Mon.-Fri.,
ABC Publisher's
Statement for
six months ending
Sept. 30, 1982

eptember 1982, its circulation rose by 196,000—an as- nishing 26%!

Even more remarkably, much of this gain occurred at a ne when *New York Post* readers willingly paid 30¢ for eir newspaper when they could have read the compet- g *Daily News* for only 25¢. Few other newspapers can aim such loyalty.

So it's no surprise that the *New York Post* is attracting ew advertisers by the score. The *Post*'s ad linage for nuary-September 1982 is up 22% versus the same eriod in 1981.

But don't think the *New York Post*'s story is merely about ge gains in circulation and advertising. Check out the uality of its readers and you'll find that in America's rgest market one newspaper reaches the broad-based middle class more effectively than any other. It's a newspaper you'll be hearing a lot more about: the unstoppable *New York Post.*



Source: Media Records, January-September 1982 vs. January-September 1981.

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“. . .Is there a concept of ‘need to lie’? asked the defense lawyer. ‘Yes,’ answered the ex–C.I.A. agent. ‘You cannot use the truth’. . .”

honor either the country they were born in or the country they live in.”

Two jurors were weeping when she left the stand.

THE DEFENSE NEXT PUT ON former attorney general Ramsey Clark. As the nation’s onetime chief cop, Clark was the F.B.I.’s boss and is uniquely qualified to describe the distrust within the Justice Department of C.I.A. operations. Under discussion throughout the trial had been a cover sheet from a 1967 F.B.I. internal memorandum headed NEUTRALITY MATTERS—CUBA IMPERSONATION, which lists the names of a half-dozen people, including George DeMeo. The document says that the C.I.A. has advised the F.B.I. that the listed people are *not* C.I.A. members but that the F.B.I. intends to keep checking.

Was it customary for the C.I.A. to respond falsely to such queries? “It was more than customary. It was a uniform practice for the C.I.A. to deny any domestic activity . . . [but] we were always skeptical,” Clark said.

The defense effort to depict the secret-agent world as a place where black means white, yes means no, and where DeMeo’s *denials* of C.I.A. affiliation were in fact confirmations appeared to have taken a step forward. But prosecutor Kirby got in an effective shot when he asked, on cross-examination, whether the heading NEUTRALITY MATTERS—CUBA IMPERSONATION might not indicate that the C.I.A. had requested the F.B.I. to investigate DeMeo and the other named people because they had been impersonating C.I.A. agents. “That could be an explanation, yes,” Clark admitted, thus turning a possible checkmate into something more resembling a boomerang.

The situation was redeemed by the next witness, a retired 25-year C.I.A. officer and former Notre Dame all-American, Ralph W. McGehee, who gave the jury what amounted to an orientation lecture on secret-agentry. He explained the topology and terminology of the frightening secret world in which truth and lies are indistinguishable and “plausible deniability” is the name of the game. “You build in plausible deniability every step of the way [in a cover story], up to the president himself not knowing about it, which is the ultimate aim of the exercise.”

“Is there a concept of ‘need to lie’?” defense attorney Kennedy asked. “Yes. You cannot use the truth.”

Has the C.I.A. lied to the Congress? To the Justice Department? To the F.B.I.? “It’s more the rule than the exception. The oath ‘to protect sources and methods’ *requires* lying.” And the most common lie, because it is the most essential secret, concerns who is, or is not, a C.I.A. agent.

Does the C.I.A. commit crimes, such as burglaries? Yes. Does the C.I.A. engage in arms trafficking? Yes. Does the C.I.A. maintain arsenals around the world? Yes. Does the C.I.A. supply weapons to insurgents, sometimes arming both sides in a conflict? Yes.

Having said he had read the testimony of George DeMeo and Earl Redick, the witness was asked if the C.I.A. would deny a recruitment. Yes. Would the C.I.A. want to monitor arms traffic to Northern Ireland? “Yes, that is a characteristic response of the C.I.A. to any country. By monitoring, you can somewhat control the flow.” Might the C.I.A. actually provide arms for the traffic it wished to monitor? “That’s a basic concept.” Is it plausible that George DeMeo might belong to the C.I.A. or say he belonged to the C.I.A.? Yes. Is it plausible that the C.I.A. might have no records on George DeMeo? Yes, though there might be supersecret records.

Finally, Kennedy put the clincher: “Is it plausible, sir, that a group of men might send over $1-million worth of arms to Ireland over 25 years and the C.I.A. *not* know about it?”

“Objection!” Kirby jumped up, and the judge sustained him. But by this time it didn’t matter. The question had answered itself.

ONE OF THE DEFENDANTS HAD to testify, to establish that DeMeo had also told *them* he was a C.I.A. agent, and that duty fell to old Flannery, who walked erect but jerkily to the stand, like an elderly Pinocchio. As he named his co-defendants, each leaped to his feet in a military salute. He reminisced about the “great educators” he’d known in prison—Eamon de Valera and the writers Sean O’Faolain and Frank O’Connor. When the prosecutor objected that such testimony was irrelevant, Flannery’s lawyer snapped, “The fact that the U.S. government has chosen to indict an 80-year-old man entitles me to develop his character, Your Honor.” The objection was overruled.

Flannery said that as the death and violence in Northern Ireland increased, people began to press contributions on him to support the I.R.A. fighters directly, as well as to support the widows and children. The old man did not refuse, any more than he refused his friend George Harrison when Harrison requested he turn over the money. “George was one of the few who knew I was getting the money, and I was one of the few who knew George had been buying guns over the years from a man with government connections.” Although Flannery never solicited for the I.R.A., he freely gave Harrison whatever I.R.A. money he had. (He carefully kept the Irish Northern Aid funds in a separate account.)

“Would you have given money to George Harrison if you had not known Mr. DeMeo was connected with the government?”

“I don’t believe I would.”

“Because you did not *intend* to violate the law?”

“Correct.”

The government’s lone rebuttal witness was Launie Ziebel, associate general counsel of the C.I.A., who brought to court three documents certifying that the C.I.A. had no record of any connection to George DeMeo. But in summation the defense reminded the jury that such denials are routine. “The fact that the F.B.I. doesn’t know what the C.I.A. is doing, the fact that the C.I.A. doesn’t know what the F.B.I. is doing, and the fact that the C.I.A. doesn’t even know what *it* is doing” was scarcely the criminal responsibility of these defendants, their lawyers said. Furthermore, “when the gunrunner is the government . . . there is no crime.”

In this latest variation of the Patriot Game, the defense had managed subtly to place on the prosecution the near-impossible burden of proving the C.I.A. was *not* involved.

This time the gambit worked. On Friday, November 5, the jury acquitted all five men of all charges. The courtroom became a churning sea of waving American flags. “Up the I.R.A.!” shouted the jubilant defendants.

The sweetest victory, however, went to the seven samurai lawyers. “The Company” ’s credibility has often been questioned by press and Congress, but never before had the C.I.A.’s routine denials been examined and rejected by an American jury. Several jurors said afterward that they couldn’t believe the gunrunning could have gone on for 25 years without C.I.A. knowledge.

The defense lawyers were quick to applaud the American judicial system for its ability to handle such a delicate case. But their elation was perforce short-lived. Guerrilla tactics, including legal guerrilla tactics, must continually be improvised anew. When, right after the acquittal, the next I.R.A. gunrunning trial suddenly was put off until February, it seemed likely that game plans on both sides were changing again. ■

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BEST BETS

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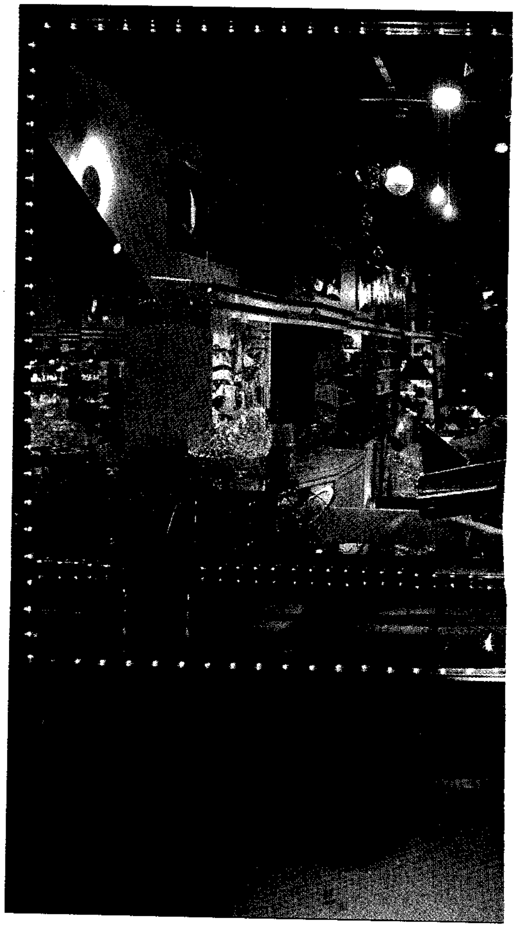
By Nancy McKeon and Corky Pollan

The Bed-News Bears

Goldilocks may be startled, but we are charmed by the Bear Hug Rugs, a family of plush-covered mattresses designed by sculptor Jerry Goldman. The ursine innards are real foam mattresses carved into bearish contours and covered with fake mink—the darkest brown on the back, a rusty tan on the belly. The eyes are porcelain, the claws are sculpted from maple or birch, and the gentle swell of the head makes a comfortable pillow. The Baby Bear mattress is 24 by 50 inches ($450), while Mama Bear is a 30-inch-wide single mattress ($550) and Papa Bear ($650) is twin-size. Goldman's extended family also includes Grandpapa Bear, a queen-size mattress that costs a kingly $750.

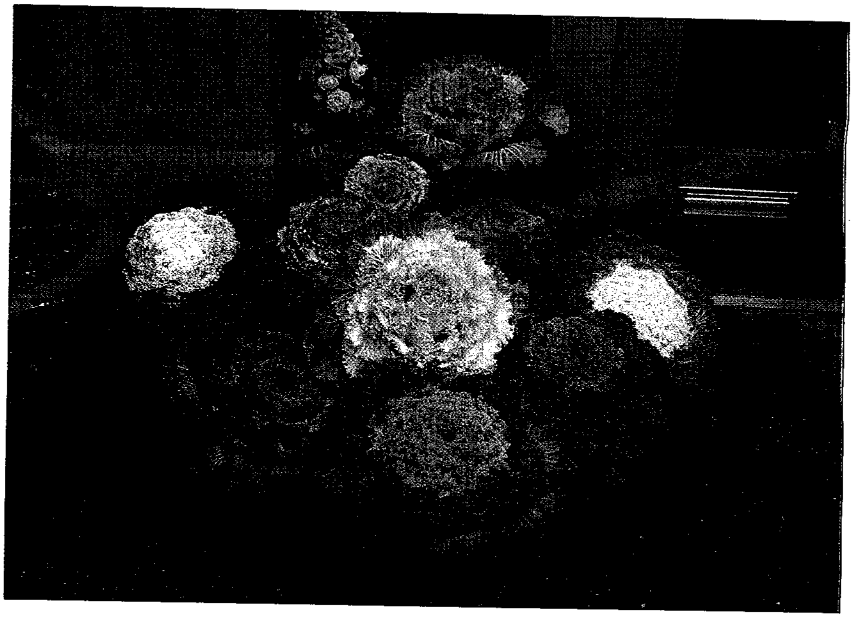
BEAR HUG RUGS/*966-4748 or (201) 833-1007*



Star Wares

Star Magic concerns itself with things celestial: the factual (space exploration, astronomy) and the, um, debatable (healing quartzes, crystals for meditation). The setting is lush—walls: the dark blue of the evening sky; ceiling: the Einsteinian grid; floor: aglow with spotlit planets—and the mood is calm. With its space maps and books, its telescopes and prisms, its minerals and electronic music, this mellow import from California (of course) will be more than happy to seduce you.

STAR MAGIC/*743 Broadway, at Astor Place/228-7770*



Take a Giant Stalk

The time has come to talk of cabbages and kales—large, ornamental veggies from a Long Island greenhouse that will adorn festive autumn tables and even winter terraces. Kept planted and cool, the hefty produce (roots, frills, and all, they weigh about ten pounds each) will last up to six weeks. They range from $25 to $45, but what other table centerpiece can actually be served with the leftovers?

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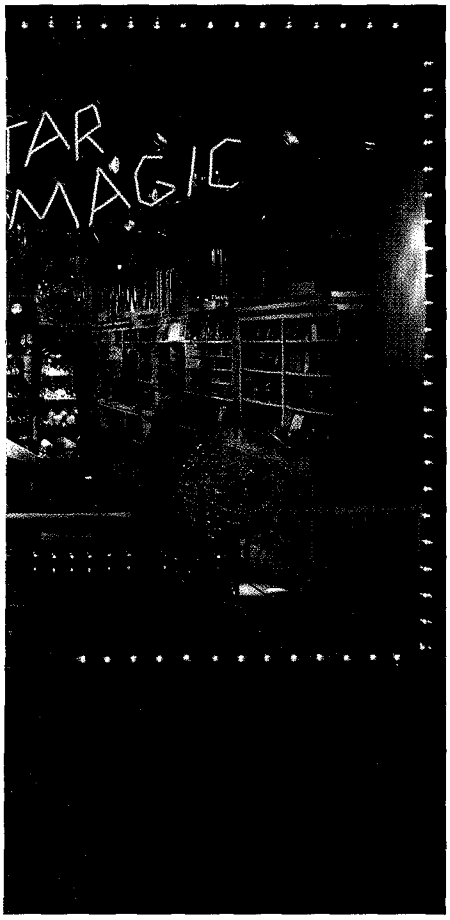
Photographs: left, Cliff Watts (model: Nicholas Plummer); top left and center, Ted Hardin; bottom, Daniel Quat.



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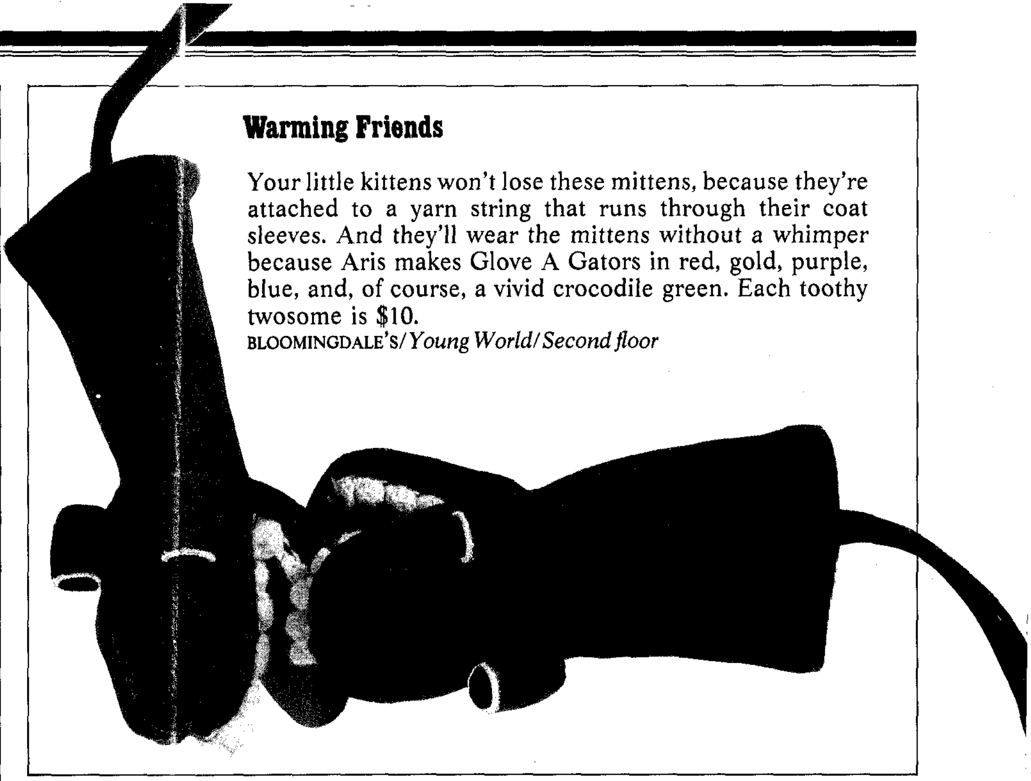
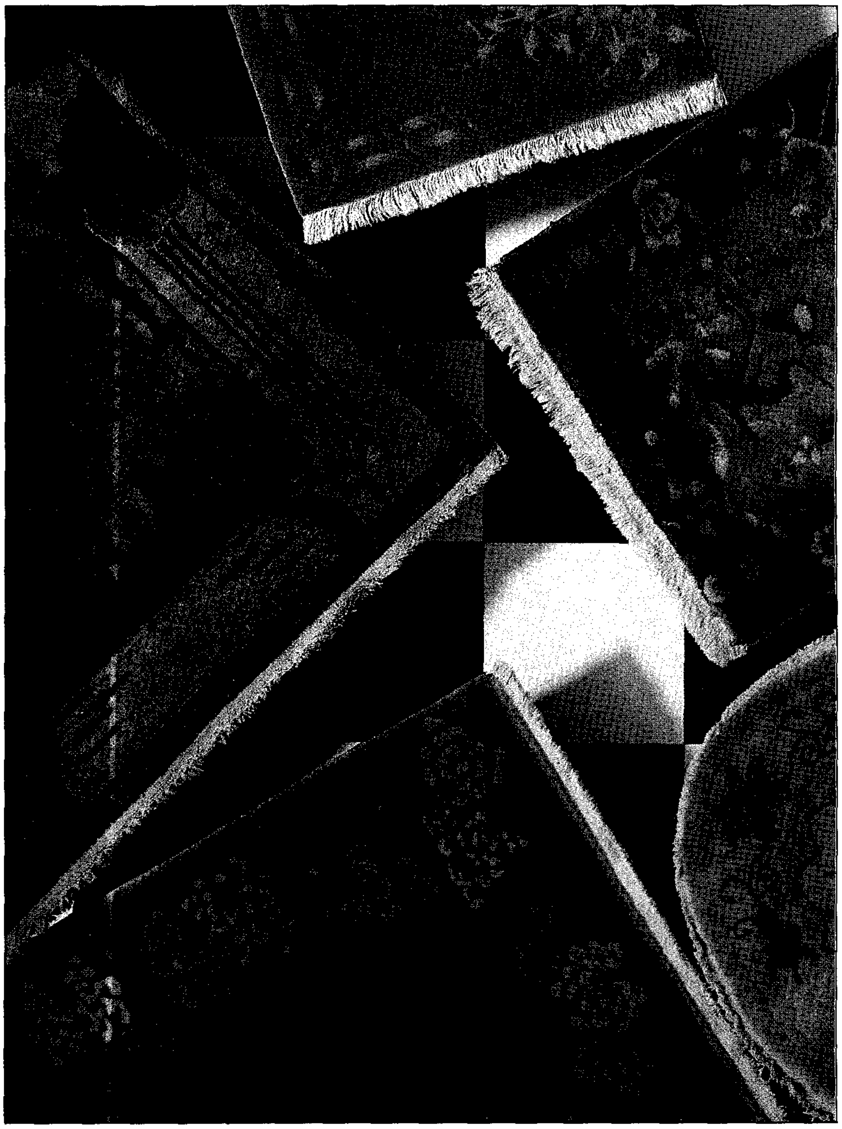
BLOOMINGDALE'S/*Young World/Second floor*

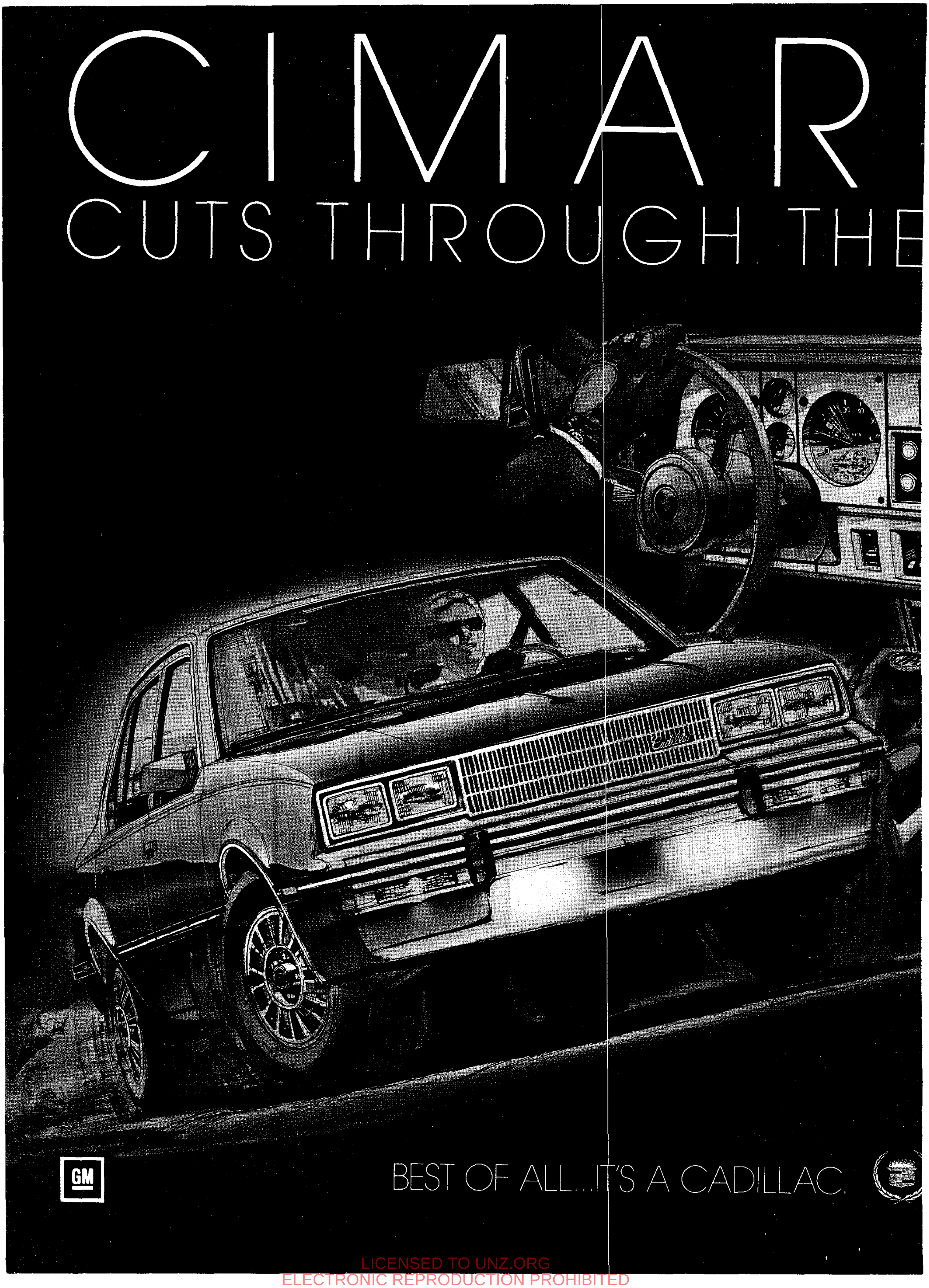


Lay It Again

In their quest for the exotic, Art Deco enthusiasts of the twenties went all the way to Tientsin, north China. There, by 1924, W. A. B. Nichols had already established China's largest carpet factory, with 200 handlooms, capable, according to Nichols's company brochure, of producing 20,000 square feet of carpet per month. The motifs on the carpets were traditional Chinese, but their interpretations were strictly Western, and the "eight hundred different colors" (including peach, rose, lilac, apple green) fell into the "decorator" category. The results have come to be known as Chinese Art Deco rugs, and Ike Timianko, of Central Carpet Company, has managed to amass quite a few examples, from mats (two-by-threes range from $99 to $225) to larger mats (up to $399) to room-size rugs. Odd sizes (odd for Chinese carpets, not for city apartments), like six-by-nines ($900 to $1,400; only four available), cost almost as much as Nichols's most popular size, the nine-by-twelve ($1,000 to $3,000). What was luxurious in the Cathay Hotel, in Shanghai, in the 1930s is unfailingly dramatic today.
CENTRAL CARPET COMPANY/*426 Columbus Avenue, near 81st Street/787-8813*



Photographs: top, Cliff Watts; bottom, Chris Moore.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TUNGSTEN HALOGEN FOG LAMPS	STANDARD	NOT AVAILABLE	EXTRA COST	NOT AVAILABLE	DEALER INSTALLED OPTION
ALUMINUM ALLOY WHEELS	STANDARD	STANDARD	EXTRA COST	STANDARD	STANDARD
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ELECTRONICALLY TUNED AM/FM STEREO RADIO	STANDARD (may be deleted) for credit)	EXTRA COST	EXTRA COST	DEALER INSTALLED OPTION	DEALER INSTALLED OPTION
LEATHER-WRAPPED STEERING WHEEL	STANDARD	STANDARD	EXTRA COST	DEALER INSTALLED OPTION	NOT AVAILABLE
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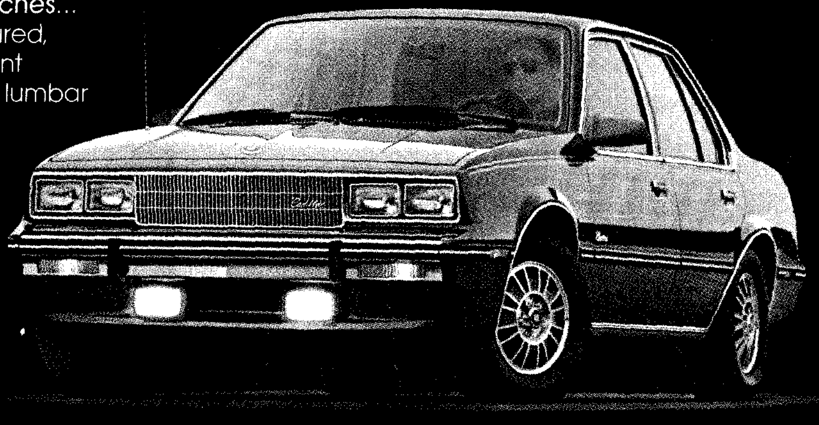


Art/Kay Larson

WOMEN BY A WOMAN

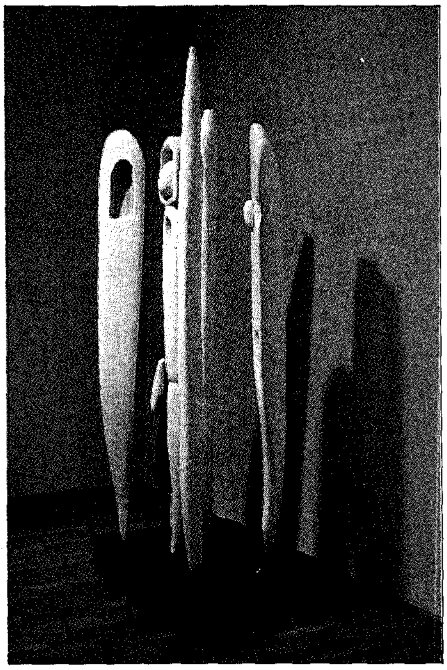
"...Louise Bourgeois is finally where she belongs: among the top American sculptors, and at the apex of feminist art..."

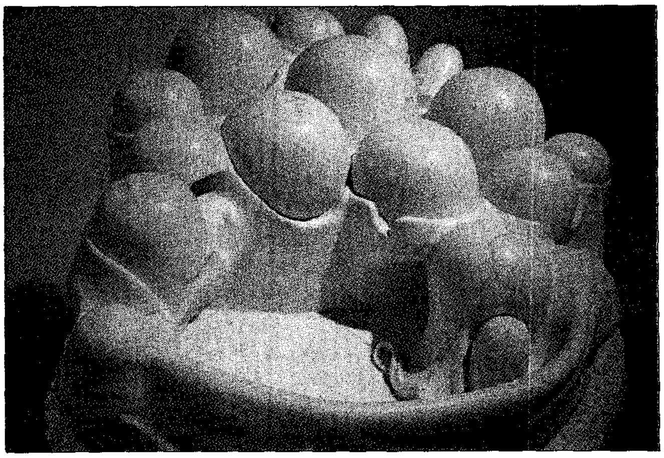
THE PREGNANT WOMAN IN PICASSO'S bronze sculpture of the same name (1950–59) is a formal study of volumes and planes: Her stomach and breasts are round as beach balls; her arms are rigid at her sides; her face is just an expressionless paraphrase of her belly. She is a psychological void, a woman seen wholly from the outside by a man indifferent to her condition.

When **Louise Bourgeois** approaches the same theme—as she does in four sculptures in her retrospective at the Museum of Modern Art—the pregnant woman undergoes a metamorphosis. In a palm-size marble sculpture she is a teardrop with two globes for breasts: Armless, legless, headless—she is *all* belly, her entire identity encapsulated in her shape. In *Femme Pieu* ("Stake Woman") the teardrop female is of wax and rests on her back, pins sticking out of her like lethal pubic hair (as lethal to her as to anyone). Again made of marble, and again on her back, the woman of the third sculpture sprouts a pointed neck and long legs like a double blade. She is "armless and therefore harmless," says Bourgeois, but she has learned to compensate for her condition: She has become *Femme Couteau,* the "Knife Woman," a defensive-offensive weapon.

This is womanhood as only a woman would know it. The "Knife Woman" is both a subject and an object, a body inside and a body outside. In the fourth sculpture—one of Bourgeois's most beautiful and disquieting images—"Knife Woman" is no longer pregnant. She lies stretched out on her stomach, her torso elongated into the blade of the knife, the white marble of her buttocks chiseled out to reveal a hint of heart-shaped flesh, a sexual cleavage. She is still armless (she still *thinks* of herself as harmless), but as she grows lovelier, she also grows deadlier. Prostrate and helpless, but enticingly sensual, she has become the goddess-destroyer—an image that has haunted male artists (Munch, for example) since the beginning of time and was, at last, in 1970, rendered by a woman artist working on her own terms.

History has finally caught up with Louise Bourgeois. The more than 40 years of her work now at MOMA should put her where she belongs: in the top rank of American sculptors, at the apex of feminist art, and in a category all by herself. She shouldn't be all by herself, but she has never been bolstered by the kind of critics who virtually created some artists' careers. As a result, she has had no followers. She had to wait 25 years, while American art took a track that led through David Smith and abstract, planar sculpture, before the art world rediscovered intuitive abstraction and welcomed her as a stubborn and solitary genius.





Intuitive abstraction: Quarantania I *(top),* Cumul III/Arenza.

Bourgeois's intensity begins in the fragmentations of childhood. Born in Paris two years before World War I, she endured experiences that left her with a sense of dislocation and anxiety: an arrogant, handsome father who convinced the children's English tutor to be his mistress and housed her with the family; a nurturing and enduring but ill-used mother; the travels with her mother to see her father, wounded in the war. Her memories are not literally the stuff of her sculpture; instead, they have contributed visual leitmotifs that reappear in altered states over a 50-year career. There are houses that both define the self and isolate it; armless and helpless women; legs without bodies; and tall, standing "personages" (such as the group in *Quarantania*) that gradually change into squat, rounded clusters of fingerlike protrusions she calls "Cumuls" because they remind her of clouds. The "Cumuls" are many things at once: "personages" in a conference; a multi-breasted mother image with its origins in primitive art; a nest of phalluses. Bourgeois insists that these images are pre-sexual, but we might say instead that they are precociously sexual, the way a child's perceptions can be. They are not enactments of a story, of course, and their impact is not confined to the particular. They are abstractions of great formal power, with a disquieting habit of slipping out of an identity the moment you attempt to give them one.

Bourgeois studied in Paris in the 1930s but ignored surrealism. She didn't begin to think about its metaphoric possibilities until she moved to New York, in 1938, with her new husband, the noted American art historian Robert Goldwater. Though her paintings of the 1940s resemble other American experiments with surrealism (she knew the Abstract Expressionists), she didn't see the possibility of a surrealist sculpture until the late forties, about the time Jackson Pollock turned Amer-

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ican art away from European models.

Her timing was terrible, but her insight was profound. Surrealism delighted in alchemical transformations of mind and matter, and it gave her a visual code for a similar transformative system based on her understanding of how the self can be trapped by the anxiety of *embodiment*. To the human mind, the body is both real and not real—a phantom in flesh. The mind knows itself but rages at the "too, too solid" clay that contains it. Bourgeois, like Heidegger, speaks from within a restless ontological doubt. By getting "inside the skin" of her sculpture, she discovers an anxiety that comes straight from the trauma of *being*.

Bourgeois's philosophical position, unfortunately, ran exactly contrary to the one current for more than three decades of American art. It's curious that a century teethed on the rocky uncertainties of Freud, Heidegger, and Einstein should come up with a mature aesthetic that lauded the virtues of rationalism, positivism, and nineteenth-century absolutism. The line of development that took American sculpture through David Smith to minimalism and conceptualism eliminated the self entirely and regarded the human body from the outside, and only from the outside, until it finally did away with the human presence altogether. By the late sixties and early seventies, that line of thinking had worn itself out. Meanwhile, Bourgeois had never stopped working. Her discovery in the seventies is not just a retribution for decades of neglect but a reassessment of the possibilities of sculpture. And it comes, miracle of miracles, while she is still alive. How many stories end that well? (18 West 54th Street; through February 8.)

Dorothea Rockburne IS FINALLY READY to indulge in a passion for color hinted at by her work of the last few years. The "Angel" series at Fourcade glows with purples, reds, and subtle metallic tints laid down in watercolor layers of surprising depth and richness. Think of color-enhanced photographs of the surface of Saturn, glossed up with streaks of gold and silver, then folded with Rockburne's characteristic precision. Indulging herself, she has discovered, can be done with exquisite restraint. (36 East 75th Street; through November 27.)

I WAS HALTED IN MY TRACKS BY **Nancy Graves**'s bizarre new sculpture: tangles of tropical foliage cast in bronze and polychromed in parrot colors, like outtakes from a lost Eden. They are as shocking as the camels she created in the 1960s, and as uncanny at summing up the mood of the times. That's recommendation enough to dispel my brief qualms. (Knoedler, 19 East 70th Street; through November 11.) ■

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NEWS FROM NOWHERE

"...*Foxfire* isn't a play, only old jokes and stock characters. Miller's one-acters are pretentious and forgettable..."

MRS. NATIONS—AUNTIE ANNIE—IS 79 and inhabits a maybe-hundred-acre farm on a Georgia mountaintop. Her children have gone to heaven or the four winds, although Dillard, the youngest and a moderately successful country singer, pops up occasionally to try to spirit Annie away to Florida and his wife and children—all the more since a real-estate developer is offering good money for the farm. But Annie doesn't want to sell and leave because her husband, Hector, whom we watch her pleasantly conversing with, is here. And he cannot travel—Jules Laforgue to the contrary ("Les défunts?/ Ça voyage . . .") notwithstanding—because, you see, he has been dead these five years.

Foxfire, whose conflict I have just summarized, takes place alternately in Annie's and Dillard's consciousnesses as they remember the past and its traditions and their gradual breaking up. But, then, the present, viz. Dillard's marriage, has its breakups too. And Dillard doesn't even fall for Holly Burell, the spunky schoolteacher and a kind of one-woman Appalachian spring, who stays on to combine the best of the old and the new. But the play, lacking her moral standards, cheats: Hector, abandoned on the sold farm, goes on nattering even after Annie is gone. Frankly, I am bored just re-reading this precis; can you imagine what sitting through the entire Susan Cooper–Hume Cronyn play, with country songs by Jonathan Holtzman (sounds like a city slicker to me!) is like? Alas, poor Yorick himself would have been bored right out of his skull.

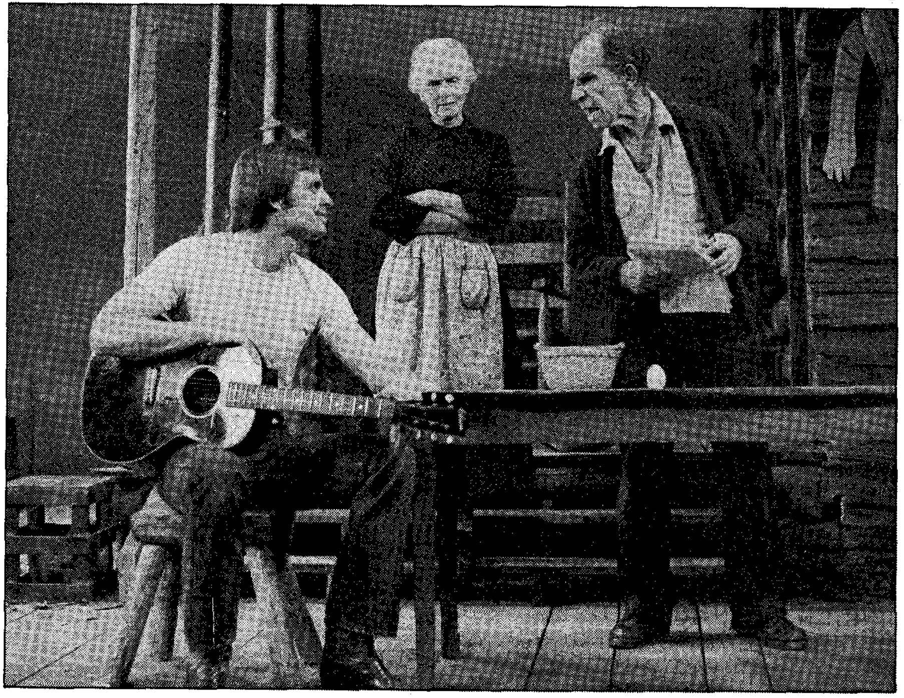
For *Foxfire* isn't really a play, only stock characters and situations and jokes as old as these Rabun County hills stitched together by failing hands. Why, even poor old Columbus's 500-year-old egg gets pressed into service again! Typical raciness: "My manners is rusty as an old hinge." Typical wit: "There's nothing like daylight between the ribs to clear a man's mind." You cannot even hate this sort of thing, numbed as you are by it beyond any possible emotion.

David Trainer's lackluster staging is partly redeemed by David Mitchell's customarily fine set and Ken Billington's uncustomarily good lighting. Hume Cronyn, Trey Wilson, Katherine Cortez, and James Greene give standard performances, while Keith Carradine, though a competent singer and strummer, is substandard. But Jessica Tandy is splendid. Her unforced yet indelibly etched acting easefully shuttles between past and present, climaxes and daily routine. Given half a chance, she can make even *Foxfire*—not exactly fiery, but at least sparkling.

THE PRETENTIOUSNESS BEGINS WITH THE very title, **2 by A.M.**—Arthur Miller's two one-acters now at New Haven's Long Wharf Theater. (Can you imagine Shaw presenting "2 by G.B.S."? Maybe Pierre Cardin: "2 by P.C.") We start with *Elegy for a Lady,* in which a grave, middle-aged man hesitantly enters "a boutique in an American city" and proceeds to spill out his guts to the owner, a young woman who promptly gives him tea and sympathy. "Man," as he is labeled in the program, has been having an extramarital affair with a much younger "Lady," as the title puts it, but now, it appears from certain phone calls and their stoppage two weeks ago, Lady must have a malignant tumor, be in the hospital for a useless operation, and unwilling to see Man as she sinks into death—Holmesian deductions worthy of Dr. Watson. "Proprietress," as the program designates her, is deeply shocked, but tries to persuade Man that Lady may be all right.

The play now splits into action and talk. The action concerns the examining of various presents appropriate for the putatively dying Lady, for whom, to his eternal self-reproach, Man hasn't hitherto bought much. This seems only normal, considering that, as he says, "I could never decide whether I met her two winters ago or three, and she couldn't either," and, further, "I still can't understand why she means everything to me and nearly nothing." Flowers are proposed and rejected: Cut ones fade and remind you of death; potted ones would mock the moribund with their survival. Other gifts are mooted and dismissed, notably a bed jacket, which, though wearable by both the healthy and the doomed, seems much too prosaic to Proprietress.

The talk, meanwhile, concentrates on the age difference between Man and Lady, which Man experiences with agonizing intensity: "It won't be good for us to have shared such agony—it won't cure age." Proprietress, an exact coeval of Lady's, sees nothing wrong



Farm trio: *Keith Carradine, Jessica Tandy, and Hume Cronyn in* Foxfire.

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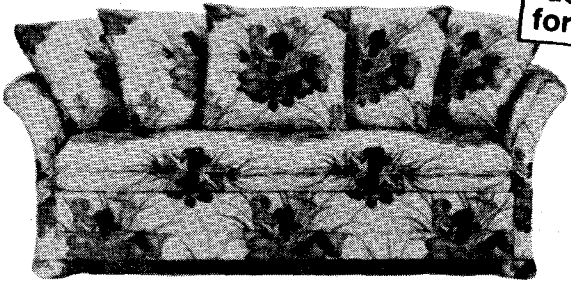

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with the age difference: "I never condemn anyone, you know that by now," she says on the basis of their 28-and-a-half minutes' acquaintanceship. In fact, all this age-and-soul-searching is very endearing to Proprietress, who exclaims: "No wonder she loves you!" "I'm so old," Man reiterates even more endearingly. "It would be so easy," Proprietress insists, dewy-eyed, and we are ready for a little closing-time dalliance amid the chichi bric-a-brac with which Hugh Landwehr, the set designer, has rather too scantily furnished the stage. But no—only a semipassionate kiss.

Man's gaze alights on an expensive watch on a long gold chain, which Proprietress, presto, bestows on him. "Take it. It's my gift to you. It'll remind her to be brave every time she looks at it"—and probably also keep good time underground. Man leaves, wistfully observing that Proprietress never even told him her name, to which she wistfully retorts that he never even told her Lady's. As Stanley Silverman's sugary strings that introduced the play resume, Man stands awhile portentously in the spotlight he stood in at play's start (staging by A. M.); then the light fades like a cut flower.

In the second, longer (nay, endless!) one-acter, *Some Kind of Love Story*, we begin with the same Silverman musical lemonade, but now we are in Angela's frowzy bedroom, also in an American city. Angela is a Finnish-American but Catholic prostitute, somehow implicated in the case of Felix Epstein, who, on a bum rap, has already languished in jail five years for allegedly killing his uncle. Tom, a middle-aged, married detective, has been on the case for five years for $5,000—a bargain, if you ask me, even considering such perquisites as the sporadic tumble in Angie's bed. The girl has problems: a weak heart, multiple personality, schizophrenia, and a nasty cough; also she's afraid of being alone at night, what with one or two ominous squad cars always parked across the street.

Angie has aroused Tom from his nocturnal bed, as is her wont. He hopes that she will spill the beans, she that he'll consent to a little friendly sex; but no: "I can't be part of this case and banging you at the same time." A good Irish Catholic who says things like "*Oy, gevalt!*" and "Boy, the movies in dem days were mick heaven—the only crooks were Italian," Tom wants to hear Angie sing; instead, he must talk to her multiple personalities: Elvira, given to infantile regression; or Renata, a British aristocrat with an Oxonian accent, who makes fun of Tom's lowliness. Disgusted, he keeps phoning up Joshua Levy—who may be a Jewish psychiatrist or the code name for his aide—and reporting on how the case progresses or regresses.

This short-long play, then, is a cat-and-mouse game between Tom and Angie, each hoping to get something from the other. The whore slowly lets out a plethora of incriminating detail about a horde of unfocusable-on characters, confusing enough to keep an entire Knapp Commission up in the air longer than a helium balloon. This network of corruption waved before us is as exciting as a blue cloth to a bull. The obfuscatory jockeyings go on inconclusively through much of the night, but we do learn that Angie reminds Tom of a lost love from his youth, and that if she could only get over her love affair with the corrupt D.A., she and Tom might yet drive off into the sunset. The kicker is that Angie's dizzying revelations are only a teaser; she could take Tom "way upstream, where the corruption is poison and making us all crazy." And what poison can't do mixed metaphors might.

If the first play served to reaffirm A. M.'s inability to write poetic-contemplative dialogue, this one trumpets his tin ear for tough-vulgar dialogue, with the wrong four-letter words proudly gesticulating from all the wrong places. The imagery is derived mostly from depth ("the New York vice squad—lower than that you've got to get in a diving bell"; "that makes you just about the lowest c--t since Hitler"), disease ("the way you say that goes straight down to my hemorrhoids"; "I'm the detective who couldn't track a diuretic elephant on a glacier"), and death ("the entire criminal justice could be picked up by the tail like a dead rat"). Still, sometimes it reverts to the philosophical, as when our mick dick emends Sartre: "They say hell is other people, but it's not. It's when you've been screwed, and they won't even tell you why." Or to the poetical: "I have the makeup of an addict. If I ever went into you again, I'd never come out for the rest of my life."

The play ends as Tom, promised more revelations tomorrow, drives Angie to a late-night assignation with a new john she addressed as "pussycat" over the phone. Miller's knowledge of the steamy cauldron of prostitution must come from a Jane Fonda movie. As Stanley Silverman's liquid plangencies sound again, we carry away with us further proof of A. M.'s directorial skill: Angie is made to lounge during an entire sequence on the six-inch-wide rim of her sofa bed's headboard. Charles Cioffi plays Man heavily and Tom crudely; Christine Lahti's charming talent is wasted on Proprietress and Angela. The best you can say for these "passionate voyages through the masks of illusion to an ultimate reality," as the author in a program note defines *2 by A.M.*, is that by 2 A.M. you will have forgotten all about them. ■

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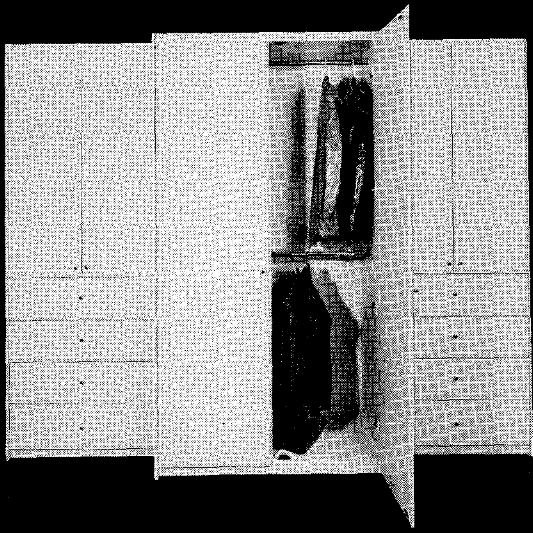

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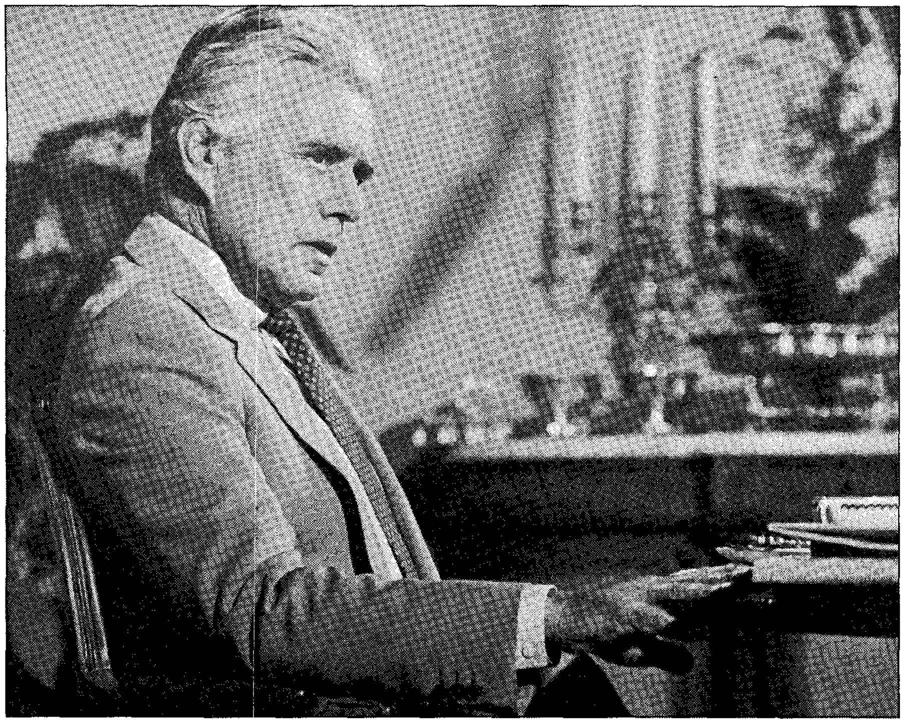
"...Villainy has awakened low fighting appetites in John Forsythe; his performance on *Dynasty* is wonderful camp..."



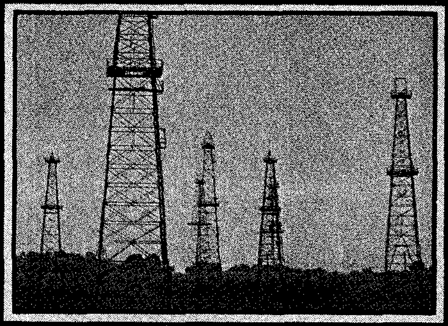
Hanging tough: *Forsythe as Blake Carrington, the Nixonian corporate chief.*

THE WHITE STREAKS IN JOHN FORSYTHE'S hair seem to thicken with each perilous new turn in **Dynasty** (Wednesdays; 10 P.M.; ABC), a slap-bang soap melodrama set in a mansion whose corridors stretch for miles. For years, a pet conspiracy theory of TV cultists has been that *Dallas* is a sagebrush re-enactment of the Kennedy-family saga, with the late Jim Davis's Jock serving as the patriarchal Joseph P. Kennedy figurehead, and Jock's sons J.R., Bobby, and Gary (now exiled to *Knots Landing*) standing in for the Kennedy brothers Jack, Bobby, and Teddy. After all, argue the cultists, the show's very title taps into our traumatic memories of where President Kennedy met his fate.

If *Dallas* is the Kennedy saga tarted up in ten-gallon hats and boots of lizard trim, then *Dynasty* is surely the Watergate saga brought to a boil, with Forsythe's Blake Carrington as a gruff, peevish corporate-profiteering Richard Nixon. Shaking his ashen jowls and bitching at his subordinates, Blake Carrington is in a state of constant bother—sassed by his family, betrayed by his cronies, hooted at and hounded by newsmen who throw themselves at his door like *banzai!* warriors, in thick, beating waves. But no matter how many barbarians hurl themselves at his gates, Blake Carrington remains fierce, mean, undaunted; he hangs tough. Playing a Nixonian ogre-hero has freed John Forsythe from the sickly decorum he had in television comedies like *Bachelor Father* and *To Rome With Love*—gathering ire from crisis to crisis, he seems to have steam pouring out of every vent, and those drooping jowls are in constant flap. Villainy has awakened low fighting appetites in Forsythe, and the hungry attack of his performance makes for wonderful camp. It's *virile* camp, something even Nixon (with his moist upper lip and small, anxious eyes) never attained. Forsythe's Blake Carrington is a cur with a thick, silky coat.

Forsythe's contribution to the success of *Dynasty* needs to be cited, because (understandably) most of the press attention has been on the show's high-striding women—Linda Evans, who plays Carrington's loyal wife, Krystle; Pamela Sue Martin, who mouths off as his spoiled, broody daughter, Fallon; and, especially, Joan Collins, who drags her mink across the carpet as Carrington's tempestuous ex, Alexis. Collins, who made the Egyptian men leap out of their sandals in *Land of the Pharaohs* and did a friendly, goofy frug with Paul Newman in *Rally 'Round the Flag Boys!*, is the sort of woman who seems born to swing from chandeliers as geysers of freshly popped champagne flare in tribute. She's a sultry tease, a party animal, and her scheming excesses make a welcome contrast to the tidy virtues of Linda Evans's Krystle. Krystle, of shoulders stalwart and eyes ice blue, is a pillar of rectitude in the Carrington empire, but she's too given to lip biting and frowns of disappointment. Every time Blake is in a fume, she stretches out her fingers to calm him and—"Krystle, will you *please* leave me alone? I don't *need* your help!"—pulls them back abruptly, as if burned. Poor Krystle!—while Alexis has all the fun, she's left with worn lips and blackened fingers. But the most unfortunate member of the cast is Pamela Bellwood, who plays a mentally unsettled young woman given to headaches and fits of babble. Madwomen like Bellwood's Claudia are always a bringdown: Climbing the walls in their hospital smocks and mussed hair, they seem rather too eager for attention.

But such is the shameless brio of *Dynasty* that even Claudia's barmy antics are used to good effect. In a recent episode, Fallon's baby had been kidnapped, and Carrington was shaking the world by the heels to find the tot. Frayed with frustration, Carrington lashed out at the bumbling authorities, barked orders at his flunkies, and, passing a cage, frightened a canary out of its feathers. Finally, news: Claudia had been spotted on a rooftop, cradling the stolen baby in her arms. Police and friends swarmed to the scene, and when an eager-beaver cop made a hasty move, she turned, stumbled—and out of the blanket the baby squirted, like a hot dog out of a roll! From a street-angle camera shot, we saw the baby hurtle through the air in slow motion as onlookers gasped and clutched their throats. After a sickening thud came an appalled silence, some sniffles, then a cop clearing his throat. "Um, Mr. Carrington, it's not a real baby..." And the camera closed in on a



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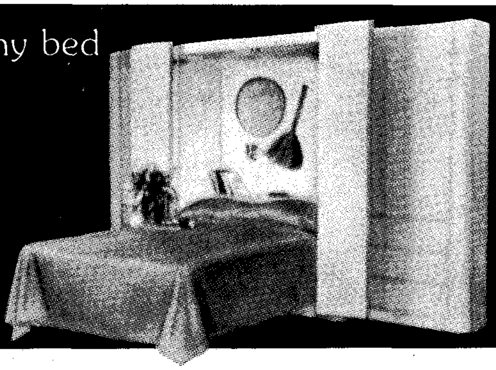

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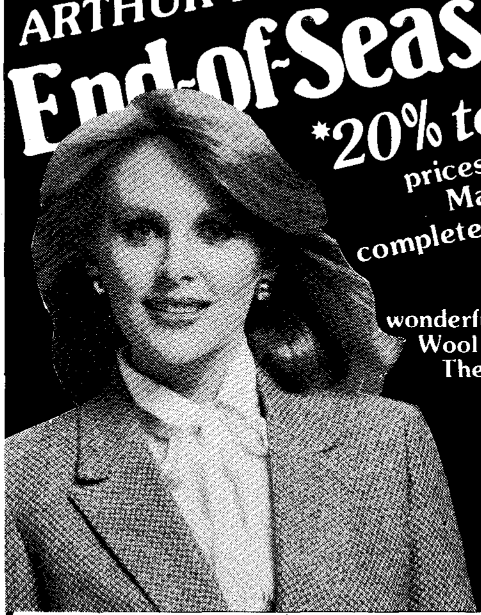
doll that was flattened on a police-car hood, reduced to a blobby splat of pink plastic. I tell you, I nearly fell out of the tree house laughing. The sight of that baby plummeting helplessly through the air was so unexpected, so *brazen*, that it was as if the writers of *Dynasty* had decided in one fell swoop to free themselves from such trifling matters as logic, restraint, and good taste. "Everything but the bloodhounds snappin' at her rear end!" said Thelma Ritter in *All About Eve*, and the melodrama of *Dynasty* seems worthy of Ritter's great crack. *Dynasty* isn't afraid to tie all of its characters to the railroad tracks.

It also isn't afraid to chuck out old characters, bring on new. After last season, for example, *Dynasty* ditched Carrington's morose homosexual son and a lass with the unlikely name of Sammy Jo, who traipsed about in bare midriffs. This is one of the chief differences between *Dynasty* and *Dallas*. *Dallas* has stuck too closely to its tired ways; even when the show unveils a new character, it's usually someone whose footsteps are blahly familiar. (In a recent episode, Dale Robertson carted his big gut to the dinner table to pay compliments to Barbara Bel Geddes's Miss Ellie; ironically, Robertson appeared on the first season of *Dynasty*, where his husky cowboy charm wore quickly thin.) *Dallas* has also nailed itself too firmly to conflicts so overextended—Bobby versus J.R., J.R. versus Cliff Barnes, etc.—that the actors can't seem to find fresh ways to dredge up some feeling and tension. The close-ups in *Dallas* are like the stupefied reaction shots in *SCTV*'s parody soap opera *The Days of the Week*, mooring the characters forever in their own dead responses. *Dynasty* is closer to *Hill Street Blues*, always throwing something new on the screen, allowing unruly incidents to seep through the woodwork and its characters to have mood swings wild and unpredictable. But where *Hill Street Blues* expertly modulates its moods (now trusting and intimate, now foul and squealing), *Dynasty* keeps everything going at the same high, shrill pitch. Stolen babies, corporate conniving, death threats, hospital-bed marriage proposals, tingles of incest—*Dynasty* keeps it all coming in a mad jumble, barely pausing for *breath*, much less thought, and the show's reckless bustle is oddly enthralling. There's just no telling who next will be flying from the show's rooftops, flung at the whim of the show's writers. The only thing missing from this frantic charade is Sean Penn, the stoned weirdie of *Fast Times at Ridgemont High*, standing at the fringes of the action and going, "Oh, wow, man, oh, wow." *Dynasty* is that flipped.

BOB NEWHART, THAT CORDIAL POTATO head, has returned to television with a new sitcom, **Newhart** (Mondays; 9:30 P.M.; CBS), in which he plays an author of "how-to" books who decides to put down roots in Vermont and make a go at running a Colonial inn. Loyal support is provided by his generously cheekboned wife, Joanna (Mary Frann), and a vague, dawdling caretaker (Tom Poston), and every now and then strange townies straggle by to dig up dead possums or make small talk about illustrious ancestors. In Newhart's previous CBS comedy, *The Bob Newhart Show,* he played a shrink surrounded by a troupe of needy nut cases, one of whom—Mr. Carlin, played by Jack Riley—was an unbelievably hostile number in a conspicuous toupee. When not nervously adjusting his rug, Mr. Carlin would sneeringly rib the other patients—"How's it goin', sticky fingers?" he would say to a shy klepto who had just settled on the couch. In part, what made the old *Newhart* show click was the contrast between the mumbly, polite Newhart and his scrapping ensemble, who represented a wide assortment of urban kinks and neuroses.

The new *Newhart* is mostly amiable, but I find myself missing those brusque, big-city sarcasms—this show is *too* rustic, too much of a drawling head scratcher. *Newhart* may very well be a hit—Newhart himself is a likable, durable presence—but it probably won't cut as deep a notch as Newhart's earlier show; it sticks too faithfully to formula. It's also spit-polished clean of sex. When Suzanne Pleshette used to drum her fingers on *The Bob Newhart Show* and shoot withering glances at her listless hubby, she still managed to be saucily appealing. Her impatience, her humor, her sex appeal—it all seemed to have its roots sunk in life. Everything on *Newhart* is planted in TV-land, and the roots seem as plastic as that baby splattered on the car hood in *Dynasty.*

BRITISH SCI-FI IS FULL OF SLIGHT, DROLL fancies, and many of them don't travel. Perhaps I should speak only for myself: I never have gotten the hang of *Dr. Who,* in which a Jonathan Miller look-alike in a floppy hat and anaconda scarf confronts extraterrestrial creatures that look like crawling lasagna carpeted with fuzzy green felt. A new English import, **The Hitch Hikers Guide to the Galaxy** (Thursdays; 8 P.M.; Channel 13), tumbles down many of the same rabbit holes as *Dr. Who,* and it too has a villain from the vegetable world—a world-wrecking Vogon fleet commander who looks like a lump of disagreeable asparagus. The show's special effects are amusingly junky, in the *Dr. Who* manner, but all the whimsy about those expressway-paving Vogons is too fey, dear, and obscurely intended to make much of a mark. ▬



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Movies/David Denby

A MILLION-DOLLAR BABY IN A 5-AND-10-CENT STORE

"...Altman uses cinema to celebrate theater: His technique is so self-assured you almost forget the rubbishy play..."

ROBERT ALTMAN IS THE KIND OF DIRECtor who follows a great film like *M*A*S*H* with the hopeless whimsy of *Brewster McCloud;* who makes films with 48 characters, and takes on such unpromising projects as the Arctic Circle death allegory, *Quintet*. Perversity is his pride, his glory, his golden helmet. So perhaps we shouldn't be surprised that he has made a movie of the same third-rate play, **Come Back to the 5 & Dime Jimmy Dean, Jimmy Dean,** that he flopped with on Broadway last winter. The real surprise is what he's done with it. He not only films a play but shoots it in such a way as to highlight all the tricks and strategies forced on dramatists by the limits of the stage. He doesn't "open it up"; he closes it down, but in the most creative way possible, concentrating on such specifically theatrical bits of magic as long monologues, lighting shifts, and actors playing characters at different stages of their lives. Altman uses cinema to celebrate theater, and his technique is so fluidly self-assured that he almost makes you forget the rubbishy situations and lines created by playwright Ed Graczyk. Almost, but not quite.

The setting of *Jimmy Dean* is an antiquated five-and-dime store in a Texas backwater, the kind of store with racks of dusty fan magazines, gum-ball machines, shelves of cosmetics and little plastic toys. In this sweet-smelling mausoleum, a group of women have gathered, in 1975, for the twentieth anniversary of James Dean's death. For Mona (Sandy Dennis), who has worked at the store all her adult life, James Dean is a cause, an idol, a god. A little more than twenty years earlier, Mona, accompanied by Joe, an effeminate boy in love with her, wandered over to the nearby town where the great man was shooting *Giant*, and got herself a job as an extra. Back home a few weeks later, she announced she was pregnant with James Dean's son; she raised the child, Jimmy Dean, with a mixture of pride and shame, insisting that the boy was retarded and could not leave home. When the movie opens, Jimmy Dean has disappeared.

Mona is not so much a character as a cliché of desolation, a repository of stupid, broken dreams. Refined and evasive, like Blanche du Bois, she is, almost by theatrical convention, a pathological liar. Sandy Dennis, the faded Madonna of the American screen, plays her with the familiar rabbity smile, the sudden looks of dumbfounded terror. She is perhaps less frenetic than in the past, but Sandy Dennis is, finally, too stylized to take us below the surface of whatever she's playing.

Three women: *Karen Black, Cher, and Sudie Bond in* Come Back to the 5 & Dime.

The other characters have their illusions and terrors, too. Sissy (Cher), who has worked in the store on and off since she was a teenager, is a bawdy joker who stretches her long body across the lunch counter, showing off her famous "bazooms" like a hooker. With her smoky voice and cartoon smoldering eyes, Cher is the flagrant soul of cheap-waitress commonness; ungovernable, self-mocking, intensely likable, she's perfect for the role. Indeed, the movie is very well cast. The veteran Sudie Bond brings a raspy-voiced theatricality to the part of pious Juanita, who has devoted herself to the myth that her late, alcoholic husband was a saint; Kathy Bates, as fleshy Stella Mae, the girl who left town and struck pay dirt, scorches the musty air with her southern vulgarity. As on past occasions when he's worked with a group, Altman has woven the strands of cracked, morose, or empty speech into a funny, American-baroque piece of goods.

I didn't see the play during its brief life at the Martin Beck, but I'm told that when actors assumed younger versions of their characters in the memory passages, they stepped out of the scene and reappeared a moment later, a device that confused and bored the audience. Here, Altman achieves the shift from present to past with a simple cut and a lighting change or the sudden appearance of a character—Joe, Mona as a girl—in a mirror behind the lunch counter. He uses movie techniques to speed up and underline an essentially theatrical impression of simultaneity—past and present merging. As the camera glides around the set, picking up Mona or Sissy as she delivers a long monologue or razzes a friend, and then glides a bit more, picking up the same characters twenty years earlier, Ed Graczyk's imitation–William Inge writing almost seems *lyrical.* Even with poor material, Altman has built an affecting structure of memory and regret. Using the same actress to play a character at 17 and also at 37 without any change in makeup may violate every canon of cinematic naturalism, but this modern theatrical anti-illusionism has an expressive point: The characters *haven't* changed, they've been stuck in the same fantasies, the same patterns, for twenty years; the 37-year-old matron was present in the 17-year-old girl.

In this sort of play, derived from O'Neill, Inge, and Tennessee Williams, there has to be a figure who shows up in the middle and destroys everyone's illusions, and here it's Karen Black as the mysterious Joanne, who turns out to be none other than Mona's pathetic admirer, Joe, thirteen years after undergoing a sex-change operation. Classy and cool in a white suit and sunglasses, Karen Black makes Joe/Joanne more devastatingly female than any of the other women. The identity of Jimmy Dean's real father, the truth about hidden mastectomies, buried alcoholism, sodomy in the town's graveyard—the truth-telling transsexual unravels everyone's cocoon. She points the finger at Mona, who could have saved Joe's masculinity twenty years ago if only she hadn't been such a hopeless, star-struck liar. Mona, who has spent twenty years cutting down her son, is the bitch-destroyer, the basic homosexual fantasy figure of the fifties Freudian theater. In this imitation version she's not truly felt as piteous and terrifying—her sins are so grotesque that her scenes become borderline camp. In the end, Altman's perversity in choosing this material does him in. He can only half-transform *Jimmy Dean.* He whets your appetite: You want him to film a real play, like *A Moon for the Misbegotten* or *Camino Real.*

Briefs: Endangered Species, AN UNCONVINCING but entertaining thriller directed by Alan Rudolph, is about nasty anonymous scientists who mutilate cattle out in Colorado in order to conduct illegal experiments in chemical-biological warfare. Rudolph and his screenwriters have thrown in a number of would-be commercial elements that don't quite jell—a courageous lady sheriff (Jobeth Williams), a nihilistic New York cop (Robert Urich) who becomes her lover and joins her in her struggle against the scientists, a crusading journalist (Paul Dooley), also from New York, who gets in trouble. Rudolph, drawing heavily on the collected works of Steven Spielberg, goes in for spooky, mystical effects—red lights descending from the sky in the middle of the night—but has no talent for sustained suspense, and his grand finale is no better than an average episode of *Mission: Impossible.* Still, the movie is scary and fun. . . . **Five Days One Summer,** however, is clearly a dud, an embarrassing episode in the distinguished career of Fred Zinnemann. Who wants to see a triangle drama set in the Swiss Alps in which all three characters are selfish but not bold, intelligent but neither witty nor charming? ■

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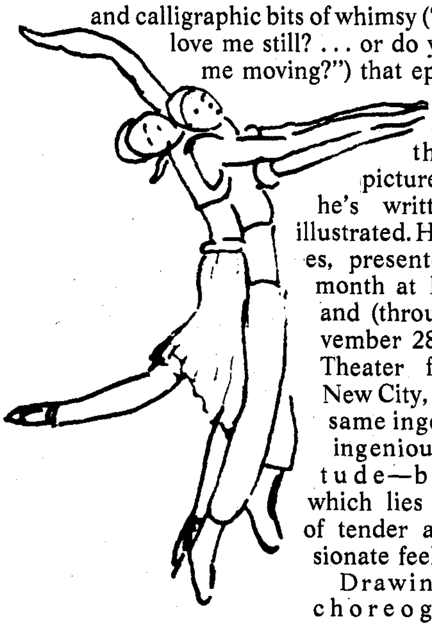
DRAW ME A DANCE

> "...Beyond the ingenuous-ingenious attitude of Remy Charlip's work there lies a world of tender, passionate feeling..."

ON THE SURFACE, **Remy Charlip**'s WORK looks like child's play. An exhibit of his costumes, posters, and fliers—30-odd years' worth, at the D.T.W. Gallery through November 28—features simple line drawings of rag-doll creatures with animal heads; a prosaic, dull-hued leotard enlivened with a rainbow cape; and calligraphic bits of whimsy ("Do you love me still? . . . or do you love me moving?") that epitomize the tone of the many picture books he's written and illustrated. His dances, presented this month at P.S. 122 and (through November 28) at the Theater for the New City, have the same ingenuous-ingenious attitude—beyond which lies a world of tender and passionate feeling.

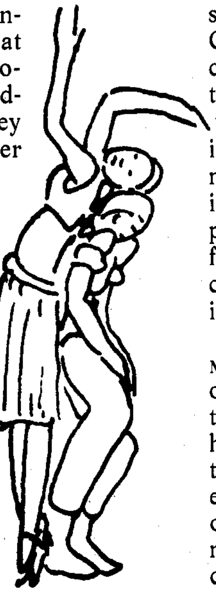


Drawing and choreography combine in an ongoing series of what Charlip calls "Air Mail Dances." How to devise a dance in these peripatetic times, with the choreographer in one place (Caracas, say, or Amsterdam) and the dancer halfway across the world? Mail it in, of course. Charlip sends the intended performer a flock of sketches—20 to 40 of them, casual but explicit, on a single sheet. At the receiving end, the dancer devises the transitions between the poses the drawings depict.

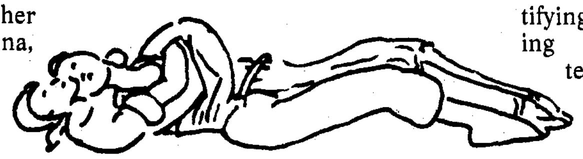
On this program, there was Toby Armour, a recumbent somnambulist in a backless, pink satin pajama suit, doing the languorous *Dance on a Floor*, and then Sally Hess, using the same notation and striking the same movement landmarks, in a dream dance that ranges from near-stasis to near-violence. The charm of the idea is increased by the fact that Armour, as elegant in her stark way as any Russian ballerina, moves to Saint-Saëns's "The Swan"—Pavlova's signature piece—while the brawnier Hess has a Shostakovich allegro gaily racing away, daring her to chase it.

Other, more conventionally made, dances also occur in clusters, each acquiring shades of meaning from its neighbors. The motif of a flowering branch drawn from its concealment on the dancer's body appears in a woman's solo, *Garden Lilacs*, which is almost Oriental in its refined autoeroticism. Music, a florid popular tune—"We'll gather lilacs in the spring again, and walk together down an English lane"—comes on only toward the end of the piece, to provide a delicious ironic twist.

Similarly, in *Flowering Trees*, half a dozen men who constitute an exotic racial mix perform an introspective dance that has them nestling together like multiple shadows. At its climax, they snap flamboyant paper bouquets out of their trousers and flourish them in an old-fashioned chorus line as a patriotic songster insists that "brotherhood" is "what America means to me." A third variation on the theme is danced by two poignantly beautiful girls of about eleven. From the start, it has a straightforward accompaniment—an andante from one of the Brandenburgs—and the children trustingly hold their budding branches visible throughout.



A Charlip dance is made of the simplest materials, but it is almost always a protean affair. While it eludes explication, it has tremendous suggestive power. In the solo *Meditation*, to a lush orchestral passage from Massenet's *Thaïs*, Charlip begins with a gentle motion of hand-stroking-cheek, then molds his face, like so much animate clay, into a series of exaggerated, enigmatic grimaces. Who is he? An aging actor? A desiccated man recalling his ardent youth? A mesmerist?



April and December presents Aileen Passloff, a mature woman with a coarse, gypsy face and jelly-roll body; she might be Jules Feiffer's perennial dancer sunk into middle age. But as she rushes through the space with astonishing force and buoyance, periodically halting in expressive poses, she's transformed into the very spirit of dance. No slender young lovely could be that magical.

This work is not for everyone. It verges on the precious. It verges on the sentimental. And sometimes not even Charlip's exquisitely calibrated irony can prevent him from pitching right over the edge. But if you are susceptible to what he does, an evening in his company is filled with civilized pleasures and reminders of one's more innocent self. His ideal audience might be composed of people who have not only kept their favorite children's books but unselfconsciously mingled them with the heavier, headier tomes in their adult library.

MODERN-DANCE CHOREOGRAPHERS often persist in performing the repertoire they've invented, alongside dancers half their age. But the time comes when the disparity in looks and agility is too evident—and too sad—for the pretense of equality to be kept up. Then new means must be found to showcase the company's progenitor, whose hunger for the stage may be as fierce as ever. **Murray Louis**, who is in his mid-fifties, attempts that in *Repertoire*, one of several new works in his company's engagement at the Joyce Theater.

Repertoire is a sequence of views, across three decades, of Louis dancing solo. Live segments alternate with filmed material. The variety provided by the shift in medium is welcome—although I suspect the device is also a necessity, giving Louis strategic breathing spells.

The choreographer's dry, prissy voice on tape links the excerpts—identifying and dating each, and adding comments that hint at an intended but unrealized emotional effect. "A dancer's life . . . becomes his repertoire," the narration begins. But all we actually

Illustrations © 1980 by Remy Charlip.

get from the finished piece is an arbitrary chronology of Louis's product, not a portrait of the artist, certainly not a portrait of the man. Perhaps that is just as well. When I'm told a certain dance is "too personal to talk about other than to say it is about the enigma of creativity," I assume the speaker's further revelations would only embarrass us both.

The dances themselves are another issue. I am not a great admirer of Louis's quirky style, in which each muscle seems to have a life of its own. To me it is fidgety and unmusical. But even a non-fan can marvel at the fine pitch to which Louis has brought his singular concerns and at his sentient presence on stage.

Several of the items in *Repertoire* are an exemplary mix of craft and imagination. *Antechamber,* a study Louis made in 1953 for his choreographic debut, shows that even in his apprentice days he could pare his material to essentials and create disquieting drama from a few abstract gestures. The 1971 "Tarrega" (from *Déjà Vu*) takes the hackneyed motif of a caballero strumming his guitar beneath his señorita's window and builds from it a clever, and moving, little lyric.

Two other new offerings this season (which continues through November 21) are a curtain-raiser, *Apéritif,* whose elegance and wit nearly match the Milhaud and Chabrier selections to which it's set, and the aptly titled *Many Seasons,* an "important" work equaled in tedium only by a long bus ride in the rain.

A CHAMBER BALLET COMPANY IS ALMOST a contradiction in terms. By its very nature, ballet calls for opera-house scale—goodly ranks of performers moving brilliantly through a vast space. Yet last week, at the Theatre of the Riverside Church—a group called Ballet*fore* managed a presentation of Fokine's *Les Sylphides* that puts American Ballet Theatre to shame. And this with the corps de ballet reduced in most places to two.

Ballet*fore*'s dancers have not been blessed with ideal bodies or exceptional native talent. But they have evidently been receptive to excellent schooling. (Most of them are products of the octogenarian Margaret Craske.) Their *Sylphides* is a triumph of style and musicality. Here are arms and feet behaving with proper neo-Romantic delicacy. Here are the evocative gestures of listening and summoning, the familiar fleeting encounters between poet and sylphs restored to something like their original inspiration. Here are dance phrases taking their impulse and breath from the score. How heartening it is to see something done wonderfully with such modest means. ■

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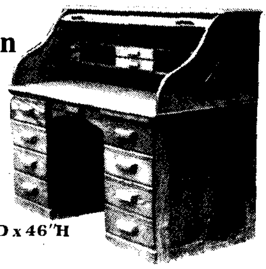

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Books/Christopher Durang, Alan Rich

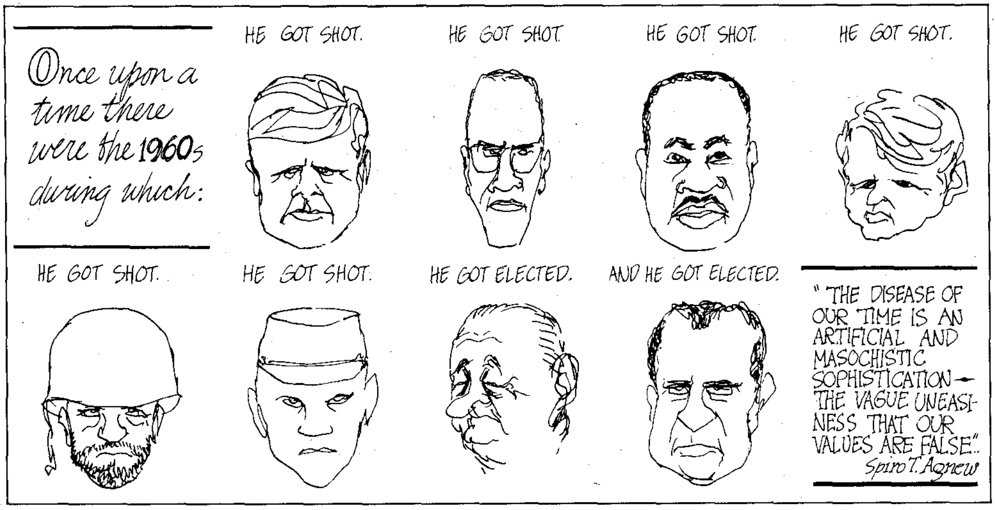
THROUGH THE YEARS WITH PEN AND PARANOIA

"...Feiffer's cartoons can make you laugh out loud, but his capsule political history is a discouraging story..."

Feiffer: Jules Feiffer's America From Eisenhower to Reagan, *edited by Steven Heller. Alfred A. Knopf; 254 pages; hardcover, $25; paper, $12.95.*

JULES FEIFFER IS THE WORST AUTHOR alive, and his possessions should be taken away from him, and he should be imprisoned. No, just kidding. I've never been asked to review anything before, and the power is making me giddy.

Jules Feiffer has created the greatest work of art since Stravinsky astounded the music world with *The Rite of Spring* and Bertolucci startled Pauline Kael with *Last Tango in Paris.* No, just kidding again. Sorry. Let me start once more.


Once upon a time there were the 1960s during which:
HE GOT SHOT.
HE GOT SHOT.
HE GOT SHOT.
HE GOT SHOT.
HE GOT SHOT.
HE GOT SHOT.
HE GOT ELECTED.
AND HE GOT ELECTED.
"THE DISEASE OF OUR TIME IS AN ARTIFICIAL AND MASOCHISTIC SOPHISTICATION — THE VAGUE UNEASINESS THAT OUR VALUES ARE FALSE". Spiro T. Agnew

The times are out of joint: *Feiffer's comment on things going awry in the sixties.*

Feiffer: Jules Feiffer's America From Eisenhower to Reagan is a collection of Feiffer cartoons from the past 25 years. The book is organized chronologically by president and, as would be expected by anyone who likes Mr. Feiffer's cartoons (as I do indeed), is very, very funny. It is also a little depressing.

It's depressing because Mr. Feiffer's capsule political history as seen through his cartoons is a discouraging story, and because Mr. Feiffer, even when he leaves politics for the topic of relationships and why it is not always worthwhile to get up in the morning, is a melancholy soul. I finished his collection aware that all my relationships are doomed, that I will probably never join a gym, and that I have forgotten the Italian for "window" and "ceiling."

To be fair, I should start with and stress his humor. His cartoons, as readers of his weekly contributions to the *Village Voice* know, can make you laugh out loud. Sometimes his humor is crackpot, as when nannies are suggested as the solution to immature behavior by world leaders. More frequently, the humor is that Feiffer specialty of the perfectly accurate and perfectly contradictory juxtaposition—Lyndon Johnson trying to solve the country's problems by appointing a fact-finding committee made up of "1 Democrat, 1 Republican, 1 Young Person, 1 Old Person, 1 Intellectual, 1 Anti-intellectual, 1 Negro and 1 Bigot" and then saying, "Come let us reason together"; or the naked couple listing the breadth of their sexual knowledge ("First Freud. Then Kinsey. Then Masters and Johnson. Then Sherry Hite. Then more Sherry Hite"), then adding, "Don't touch me." However, Feiffer's cartoons are hard to convey by partial quoting; they are little playlets, and they need the rhythm they were written in to achieve their humor. So if the above don't sound funny, trust me, they are.

Each section of the book is preceded by a short introduction by Feiffer, capsuling the time and the president presiding. Even though these introductions are short, they are integral to the book's success, and I wish there were more of them. His comments are very perceptive and tart, and occasionally delightfully unexpected, as when he analyzes the sexual energy of the various presidents:

> Eisenhower radiated a warm, solid, husbandly, post-coital glow. Wonder Bread sexuality.... [Kennedy] introduced dangerous sex to the White House, thrills and chills, fast rides, fast girls, Bay of Pigs, hookers.... LBJ: raw, unharnessed c--k-thumping-on-the-Oval-Office-desk sexual energy... as if Vietnam were a venereal by-product of his sexual drive.... [Nixon:] A Peeping Tom, dirty thoughts, dirty secrets.... A pornographer in the White House, crouching in darkened rooms, hungrily watching football players on TV. Hubert Humphrey didn't stand a chance. Mr. Clean versus Dracula.

I keep coming back to finding the collection sad, though. This isn't a criticism, but it isn't what I expected to find. Part of it is a reaction to reading it in sequence, as Feiffer requests you do, and to the cumulative effect of all these dumb presidents, the discouragement under such cartoons as the one of the little boy who decides to grow up to be nothing because it's the "only moral choice," the repetition of the same problems. (There is a long, very good antinuclear cartoon that was penned during Eisenhower but feels as if it were written yesterday; the stinging quality of this cartoon makes Feiffer seem ahead of his time in refusing to acquiesce to the nuclear age, but it's not cheering to feel it took 25 years for a sizable group, still a minority, to agree with him.) Since the cartoons always present the problem and rarely offer any hope, I found myself longing for the reasonable voice to be heard in the various introductions; Feiffer's voice in these commentaries makes *sense* of the various chaoses we've lived through—he doesn't have solutions, exactly (only crazy people do, apparently), but his goodwill and wit and intelligence imply a feeling that somebody someday might possibly make a sensible gesture.

Maybe it's sentimental of me to take

Christopher Durang is the author of Beyond Therapy *and* Sister Mary Ignatius Explains It All for You.

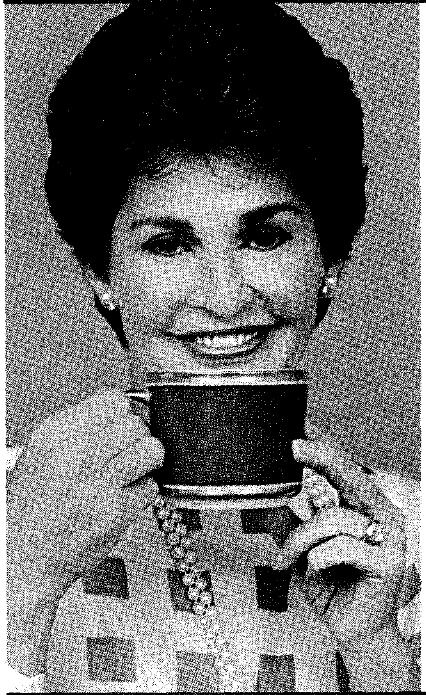
Illustration © 1982 by Jules Feiffer.

the melancholy of the cartoons so seriously. Maybe I'm lacking sleep, or suffering from too much sleep. And I imagine if you read the cartoons out of context and drink beer and play records at the same time, they may not be gloomy at all. Still, I would feel better if the Feiffer of the introductions were president, or at least my father, and if his droll and poignant black-leotarded dancer (you know, the one who says, "I shall now dance to autumn") were the minister of culture, and if we all had nannies. **—C.D.**

Mozart, *by Wolfgang Hildesheimer; translated by Marion Faber. Farrar, Straus and Giroux; 408 pages; $22.50.*

ONE OF THE MORE LUCID LINES IN Wolfgang Hildesheimer's biography-cum-psychoanalysis after the fact refers to Wolfgang Amadeus Mozart as "the greatest and most mysterious musician of all time." It is the second element, of course, that has caused the endless literary torrent that burst forth while the poor chap's corpse had barely cooled in its unmarked Viennese grave and that shows no sign of slackening: books, plays, and latterly—God help us!—scripts for films and a television series. The agony of working one's way through the entwined mazes of Hildesheimer's thinking and language is not notably relieved by the realization that worse attempts at unraveling the Mozart mystery undoubtedly lurk, as yet unwritten.

Hildesheimer's book is an irritating blend of the novelist's license and the argle-bargle of the musicological pedant. This *Mozart* is a serendipiter's storehouse, and the findings are vast. No author in two centuries, it seems, has spoken so much as a quatrain about Mozart out of range of Hildesheimer's acute ear. The clutter here is enormous; on a single page we can swing from a neat, if irrelevant, Wittgenstein aphorism to a footnote bearing news that the slow movement of the C-Major (a.k.a. "Elvira Madigan") Piano Concerto has proved effective in easing labor pains of mothers in—where else?—Sweden. No similar balm soothes the labor of following the tortured Hildesheimer prose, or that of his translator, who honors the labyrinths of the Germanic adjectival phrase with a correlative passion for parentheses. Hence: "In spite of his acclaimed, 'splendid' *Violinschule,* we would not have heard of [Leopold] had he not been Wolfgang's father, his teacher, mentor, adviser, and (self-appointed, but honest and devoted) friend." The vast array of erudition herein is not, however, without its howlers, among them the information that the fifteenth-century Guillaume Dufay was born after the sixteenth-century Orlando di Lasso. What either of them is



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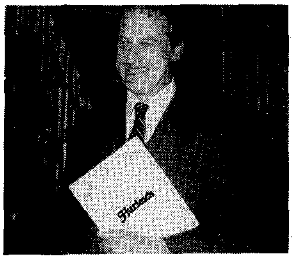

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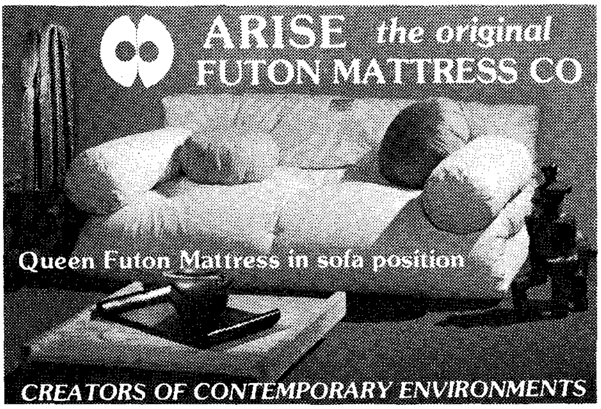

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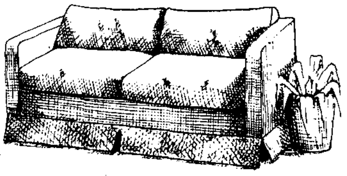

doing here is a matter beyond my patience to explain. Salieri, by the way, rates scant mention, his space apparently pre-empted by more esoteric references.

Enough of particularities; this is, overall, a work of profound silliness, woefully self-indulgent, specious in much of its argument, turgid and unbalanced, a convoluted attempt at a psychological biography. It is valuable neither for its psychiatric insights nor for its musical information, both of which rest on wobbly foundations. Why, in the former case, make so much of Mozart's fondness for obscene language? It shouldn't be necessary to point out at this late date that the cloacal and anatomic references peppering Mozart's letters — and, as *Amadeus* would have it, his conversation as well—were as much the lingua franca of Hapsburg Vienna as anti-Semitic references were of Shakespeare's London. To present this as an important part of the complex of "mysteries" is to beg the question; it is the twentieth-century prude who recoils, not the courtiers of Emperor Joseph. That the author of those nasty letters could turn around and create *The Marriage of Figaro* is no more a contradiction than the fact that today's intellectuals have been known to visit Disneyland and watch western movies on TV.

There can be no question that Hildesheimer is motivated by a love of his subject. Some future biographer, using Hildesheimer's own psychoanalytic methods upon their author, might come up with a decent evaluation of that love: fierce, jealous, protective, selective, insecure—but genuine. There are purple patches that offer a kind of pleasure, if in a tone more of Bruckner than of Mozart. There is some charm in an attempt to set one of Mozart's begging letters to the banker Michael Puchberg as if it were itself a Mozart aria: here a G-minor chord, there a "theme with abundant variations."

Elsewhere, however, one can wonder at some of Hildesheimer's musical conclusions. How can he write about the troubles in Salzburg, 1778–79, without invoking the slow movement of the *Sinfonia Concertante* (K. 364), as clear a border station as exists between the facile young composer and the haunted genius? Can he really face the world with the news that the music in *The Magic Flute* is "significantly weakest when the breath of a depersonalized ethical law wafts over the proceedings"? That would include Tamino's confrontation with the High Priest in Act I and all of Sarastro's music in Act II, and if that is Hildesheimer's view after a quarter-century of writing and rewriting about Mozart, I suggest it's time he locked up his omnium-gatherum of facts and returned to the music. **—A.R.**

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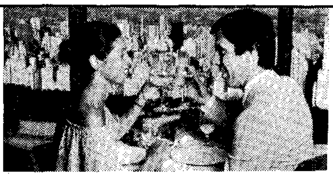

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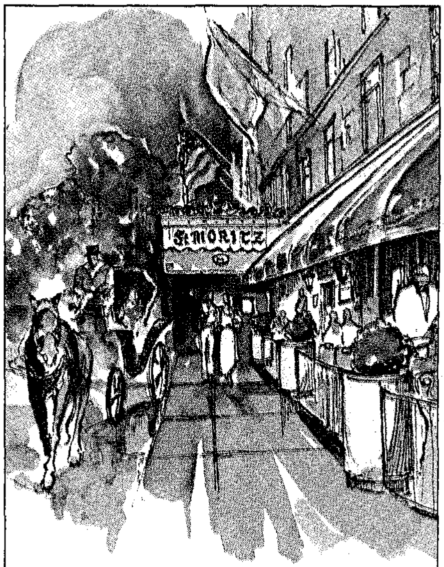

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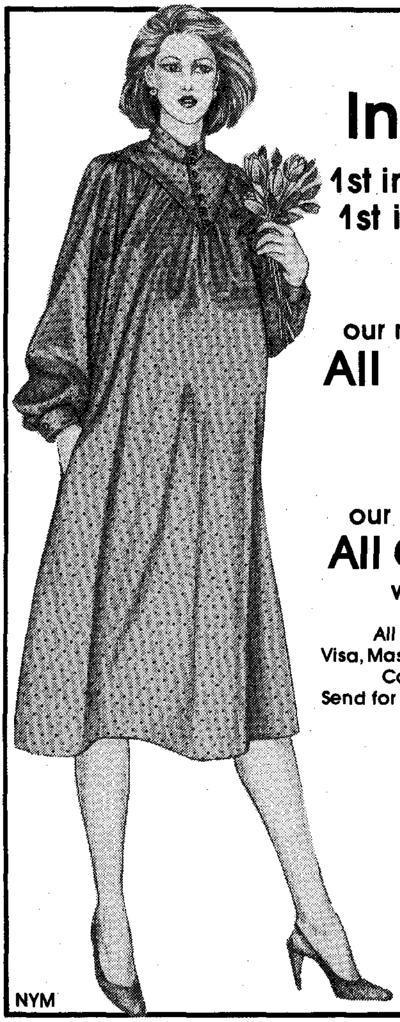

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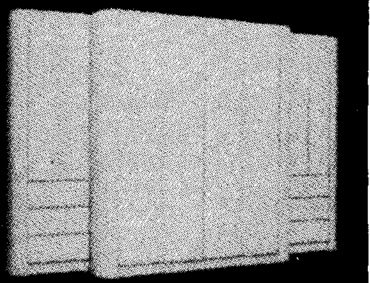

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A Complete Entertainment Guide for the Week Beginning November 15

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Nov. 15: "Filmmaker: A Diary by George Lucas"; "The Rain People"; "The Trials of Alger Hiss." Nov. 16: "Stepping Out"; "Witch Hunt"; "Sally and Freedom"; "Gotta Run!" Opening Nov. 17: "Ashes and Embers." #2—Thru Nov. 17: "8 1/2"; "L'Age d'Or." Nov. 18-20: "Ivan the Terrible, Parts 1 & 2." Beg. Nov. 21: "Father Sergei"; "Peace to Him Who Enters."
4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Nov. 15: "The Killing"; "Killer's Kiss." Nov. 16: "Mr. Radish & Mr. Carrot"; "I Am a Cat." Nov. 17: "Diary of a Country Priest"; "Au Hasard Balthasar." Nov. 18: "McCabe and Mrs. Miller"; "Buffalo Bill and the Indians." Nov. 19-20: "The Atomic Cafe"; "No Nukes." Nov. 21: "Bang the Drum Slowly"; "One-Eyed Jacks." **AGEE ROOM**—Nov. 15: Film Pulse. Opening Nov. 17: "Diaries."
6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—Thru Nov. 18: "L'Adolescente." Opening Nov. 19: "Smithereens." #2—"Jinxed"; "The Rose."
7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. "Caligula."
9. **ART—8th St. E. of University Pl.** 473-7014. Libra Cinema 5 Film Festival. Thru Nov. 15: "Z"; "The Battle of Algiers." Nov. 16-17: "Padre, Padrone"; "Every Man for Himself and God Against All." Nov. 18: "The Sorrow and the Pity." Beg. Nov. 19: "Brimstone and Treacle."
10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Nov. 15: "Rififi"; "Shoot the Piano Player." Nov. 16: "Cabin in the Sky"; "Stormy Weather." Nov. 17: "The Big Heat"; "Human Despair." Nov. 18: "Born Yesterday"; "The Marrying Kind." Nov. 19: "Charlie Chan in Rio"; "Charlie Chan in the Meeting at Midnight." Nov. 20: "A Slight Case of Murder"; "Arsenic and Old Lace." Nov. 21: "The Petrified Forest"; "The Man Who Came to Dinner."
11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Nov. 18: "Tron"; "Cat People (1982)."
13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Nov. 16: "Entertaining Mr. Sloane"; "The Boys in the Band." Nov. 17-18: "Lolita"; "Pretty Baby." Nov. 19-20: "The Lady Vanishes (1938)"; "The 39 Steps (1935)." Beg. Nov. 21: "8 1/2"; "I Vitelloni."
14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"Tex." #2—"First Blood."
16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Gregory's Girl." #2—Thru Nov. 18: "Mephisto." Opening Nov. 19: "Heartaches." #3—"Moonlighting." #4—"The Missionary."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. Thru Nov. 18: "The World According to Garp." Opening Nov. 19: "Bugs Bunny's 3rd Movie: 1001 Rabbit Tales."
21. **BAY CINEMA—*Second* Ave. nr. 32nd St.** 679-0160. "E.T. the Extra-Terrestrial."
22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Creepshow."
23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "An Officer and a Gentleman."
24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"First Blood." #2—"My Favorite Year." #3—"The Missionary."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"Slumber Party Massacre." #2—Thru Nov. 18: "The Missionary." Opening Nov. 19: "The Last Unicorn."
31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. *"An Officer and a Gentleman."*
32. **CRITERION CENTER—B'way nr. 45th St.** 582-1795. #1—Thru Nov. 18: "National Lampoon's Class Reunion." Opening Nov. 19: "Alone in the Dark." #2—"Caligula." #3—Thru Nov. 18: "Idi Amin Dada." Beg. Nov. 19: "National Lampoon's Class Reunion." #4—Thru Nov. 18: "Goin' All the Way." Opening Nov. 19: "Bugs Bunny's 3rd Movie: 1001 Rabbit Tales." #5—"Fast Times at Ridgemont High." #6—"The Concrete Jungle."
33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"Time Bandits." #2—582-5070. "Monsignor."
35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. Thru Nov. 18: "Tex." Opening Nov. 19: "Heidi's Song."
36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "E.T. the Extra-Terrestrial."
37. **RKO CINERAMA TWIN—B'way nr. 47th St.** 975-8366. #1—"The Burning." #2—975-8369. Thru Nov. 18: "First Blood." Opening Nov. 19: "Alone in the Dark."
38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Tron." **EMBASSY 3**—"Poltergeist." **EMBASSY 4**—"Raiders of the Lost Ark."
39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Nov. 15: "Stormy Weather"; "Cabin in the Sky." Nov. 16-17: "King of Hearts"; "Harold and Maude." Nov. 18-20: "Cat on a Hot Tin Roof"; "A Place in the Sun." Beg. Nov. 21: "La Dolce Vita." #2—Thru Nov. 18: "The Boat." Nov. 19-20: "Death Wish"; "Death Wish II." Nov. 21: "Spartacus."
41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—"Creepshow." #2—Thru Nov. 18: "Funeral Home." Beg. Nov. 19: "The Empire Strikes Back."
42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "Bambi."
44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. Thru Nov. 18: "Tex." Opening Nov. 19: "Heidi's Song."
45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Fantasia."
46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. Thru Nov. 18: "Gregory's Girl." Opening Nov. 19: "Heartaches."
47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Nov. 15: Tibet: A Buddhist Trilogy. Nov. 17-19: New York World Television Festival. Nov. 20-21: "8 1/2."
48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Starstruck."
50. **FESTIVAL—57th St. W. of Fifth Ave.** 757-2715. "Endangered Species."
51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Split Image."
54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. Thru Nov. 18: "The Chosen." Beg. Nov. 19: "The Empire Strikes Back."
55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Diva."
56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Fitzcarraldo."
57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. "Winter of Our Dreams."
58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"Moonlighting." #2—"The Missionary."
60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "My Favorite Year." **CORONET**—"An Officer and a Gentleman."
61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Amor Bandido."
62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Five Days One Summer." **CINEMA II**—753-0774. "Yol."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—"Creepshow." #2—832-2720. Thru Nov. 18: "Chilly Scenes of Winter." Beg. Nov. 19: "The Last American Virgin."
71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Brimstone and Treacle."
72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Time Bandits." #2—"E.T. the Extra-Terrestrial."
73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Eating Raoul."
74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. Thru Nov. 17: "Monsignor." Closed Nov. 18. *Opening Nov. 19: "Still of the Night."*
76. **72ND STREET EAST—Nr. First Ave.** 288-9304. "Fruits of Passion."

78. **UA EAST—First Ave. at 85th St.** 249-5100. Thru Nov. 18: "Moonlighting." Opening Nov. 19: "Alone in the Dark."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"First Blood." #2—427-1332. "Time Bandits."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. Thru Nov. 18: "Slumber Party Massacre"; "The Groove Tube." Opening Nov. 19: "Heidi's Song."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—Thru Nov. 18: "The Missionary." Opening Nov. 19: "The Last Unicorn." #2—"Creepshow."

61st Street & Above
West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. "My Favorite Year."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"Come Back to the 5 and Dime, Jimmy Dean, Jimmy Dean." #2—"Lola." #3—"Céleste."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"Veronika Voss." #2—"Le Beau Mariage."

89. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Nov. 15: "The Winning of Barbara Worth"; "The Hurricane." Nov. 16-17: "They Shall Have Music"; "Whoopee." Nov. 18-20: "These Three"; "The Little Foxes." Beg. Nov. 21: "Raffles (1930)"; "Bulldog Drummond"; "Raffles (1940)."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"Time Stands Still." #2—"Siberiade."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"Tex." #2—"First Blood." #3—"The Missionary." #4—"Creepshow."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—"Burden of Dreams." #2—"L'Adolescente."

95. **THALIA—95th St. W. of B'way.** 222-3370. Nov. 15: "The Goddess"; "Middle of the Night." Nov. 16: "The Night Has Eyes"; "Mill on the Floss"; "The High Command." Nov. 17: "David"; "The Uprising." Nov. 18: "Kon-tiki"; "The Flame and the Fire." Nov. 19-20: "Beyond Good and Evil"; "Going Places." Nov. 21: "Fellini's Casanova"; "Un'Agenzia Matrimoniale."

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Nov. 15: "Ceddo"; "Xala." Nov. 16: "Real Life"; "Play It Again, Sam." Nov. 17: "Children of Paradise"; "Orchestra Rehearsal." Nov. 18: "Katzelmacher"; "The American Soldier." Nov. 19: "Mommie Dearest"; "Rosemary's Baby." Nov. 20: "A Clockwork Orange"; "THX 1138." Nov. 21: "The Philadelphia Story"; "The Awful Truth."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—"Caligula." #2—Thru Nov. 18: "Gregory's Girl." Beg. Nov. 19: "Alone in the Dark." #3—Thru Nov. 18: "Chilly Scenes of Winter"; "Cutter's Way." Beg. Nov. 19: "Heartaches." #4—Thru Nov. 18: "Slumber Party Massacre"; "Funeral Home." Beg. Nov. 19: "The Last Unicorn."

Museums, Societies, Etc.

ALDRICH MUSEUM OF CONTEMPORARY ART—258 Main St., Ridgefield, Ct. 203-438-4519. Free with museum adm. Thru Dec. 19: Sat.-Sun., 3 p.m.: Postminimalist Video. Adm. $2; members $1. Nov. 19, 8:30 p.m.: "The Greatest Show on Earth" (1952) by Cecil B. DeMille.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 873-1300; Naturemax—496-0900. Nov. 20-21, 10 a.m.-4:30 p.m.: Native American Video. Naturemax Theater (IMAX system with large screen & 6-track sound): Daily from 10:30 a.m. ($3 adults, $1.50 *children & senior citizens, per film, after museum* adm.): "To Fly" (1976) by Francis Thompson, Inc. (Greg MacGillivray & James Freeman), & "Hail Columbia!" (1982) by Graeme Ferguson & Roman Kroiter; Fri.-Sat., 6 & 7:40 p.m. (spec. $4.50 adm. to museum & films): "Hail Columbia!," & "Living Planet" (1979) by Francis Thompson, Inc. (Dennis Earl Moore).

ASTORIA MOTION PICTURE AND TELEVISION FOUNDATION—Zukor Theater, 34-31 35th St., Astoria. 784-4742. Adm. $3.50.

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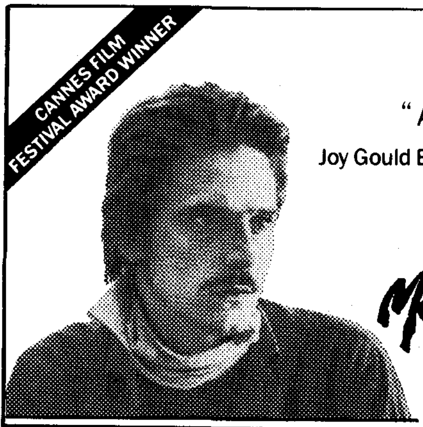

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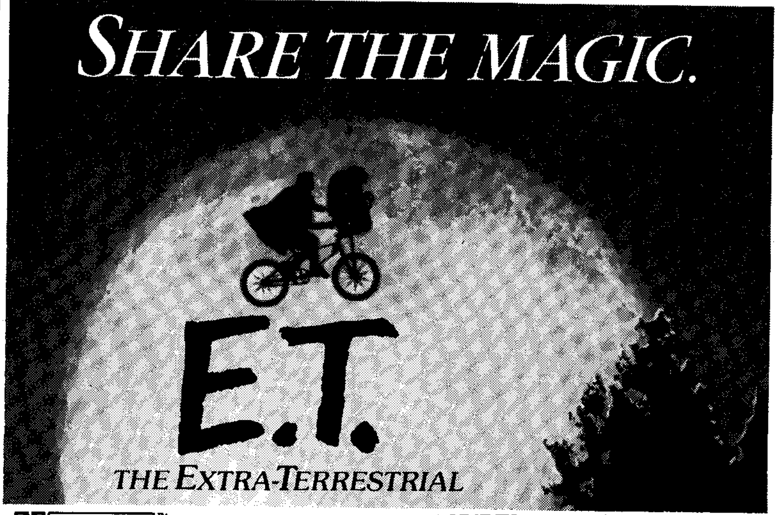

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Nov. 19, 7:30 p.m.: "The Silent Enemy" (1930) by H.P. Carver. Nov. 20, 4:30 p.m.: "The Massacre" (1912) by D.W. Griffith, & "With Sitting Bull at the 'Spirit Lake Massacre' " (1927) by Robert North Bradbury; 7:30 p.m.: "Massacre" (1934) by Alan Crosland.

***BAHA'I CENTER*—53 E. 11th St.** 674-8998. Adm. $2; senior citizens $1; children free. Nov. 20, 7:30 p.m.: "Born Yesterday" (1950) by George Cukor, with Judy Holliday.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. Nov. 17, 8 p.m.: "Pal Joey" (1957) by George Sidney, with Frank Sinatra.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3; members $1.50. Nov. 18, 8 p.m.: "Displaced Person" by Dan Eisenberg, "North Beach" by Henry Hills, & "Dancing Soul of the Walking People" by Paula Gladstone. Nov. 19, 8 p.m.: "Binocular Works" by Alphons Schilling, & "Annumation" by Bogdan Mync. Nov. 20, 8 p.m.: "Six Little Pieces on Film" by Klaus Wyborny, "Bedtime Story" by Esther Shatavsky, "Leaves" & "Wallstreet" by Jim Jennings, & "Thriller" by Sally Potter. Nov. 21, 8 p.m.: "Urban Peasants" by Ken Jacobs, "Stores" by Franklin Miller, & "Spying" by Joe Gibbons.

COOPER-HEWITT MUSEUM—2 E. 91st St. 860-6868. Family Flicks: Adm. $12 per family. Nov. 20, 1 p.m.: "The Golden Fish" (1962) by Edmond Sechan, & "The Frog King" (1980).

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Nov. 17, 12:30, 3:15, 6 & 8:30 p.m.: "India Song" (1974) by Marguerite Duras.

GLOBAL VILLAGE—454 Broome St. 966-7526. Adm. $2.50; members free. Nov. 19-20, 7:30 p.m.: NYC Art Video III: Works by local independents.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $5, $4 Wed.; members, students & senior citizens $4, $3 Wed. Films directed by Yasujiro Ozu. Nov. 17, 7:30 p.m.: "I Flunked But. . ." (1930). Nov. 19, 7 p.m.: "Woman of Tokyo" (1933) & "What Did the Lady Forget?" (1937).

THE KITCHEN—484 Broome St. 925-3615. Adm. $3; members $2. Thru Nov. 27: Video Viewing Room: "War Games," "From Nepal," & "Personal Problems" by Ishmael Reed & Bill Gunn.

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. Free with museum adm. Thru Dec. 7: Reading Video. Nov. 18, 2:30 p.m.: "Nashville" (1975) by Robert Altman; 6 p.m.: "Atlantic City" (1981) by Louis Malle, with Burt Lancaster. Nov. 19, 2:30 p.m.: (See Nov. 18, 6 p.m.); 6 p.m.: (See Nov. 18, 2:30 p.m.). Nov. 20, 11:15 a.m.: "Popeye" (1980) by Robert Altman, with Robin Williams & Shelley Duvall; 1:30 p.m.: "The Godfather" (1972) by Francis Ford Coppola, with Marlon Brando; 5 p.m.: "The Godfather Part II" (1975) by Coppola, with Robert De Niro. Nov. 21, 12 noon: (See Nov. 20, 11:15 a.m.); 2:30 p.m.: "Days of Heaven" (1978) by Terence Malick; 5 p.m.: "Saturday Night Fever" (1977) by John Badham, with John Travolta.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. Nov. 16, 8 p.m.: "The Goalie's Anxiety at the Penalty Kick" (1972) by Wim Wenders. Nov. 17, 8 p.m.: "The Willmar 8" (1980) by Lee Grant, & "What Could You Do With a Nickel" (1982) by Jeffrey Kleinman & Cara De Vito. Nov. 18, 7:30 p.m.: "Gun Crazy" (1950) by Joseph H. Lewis; 8 p.m.: "Children of Paradise" (1946) by Marcel Carné. Nov. 19-20, 8 & 10:15 p.m., Nov. 21, 5 & 7:30 p.m.: "My Dinner With Andre" (1981) by Louis Malle, with Wallace Shawn & André Gregory.

NEW YORK PUBLIC LIBRARY—Donnell Library, 20 W. 53rd St. 930-0800. Free. Nov. 16, 12 noon: "Way of the Eagle. . ." (1974) by Al Levin, & "Force of Evil" (1948) by Abraham Polonsky; 2:30 p.m.: "Architecture of the Petroleum Age" by Scott Thomas, "A Valparaiso" by Joris Ivens, & "Diane." Nov. 18, 12 noon: "Women in Arms" by Victoria Schultz. Nov. 19, 12 noon: "To Be a Woman Soldier" by Shuli Eshel. **Chatham Square Branch, 33 E. B'way.** 925-8685, 964-6598. Free. Nov. 18, 7 p.m., Nov. 20, 2:30 p.m.: "Mui Fah" (1980) by Rachel Zen.

NEW YORK UNIVERSITY—Schimmel Auditorium, Tisch Hall, 40 W. 4th St. 598-7867. Free. Nov. 19, 6 p.m.: "Golden Boy" (1939) by Rouben Mamoulian.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4; members, students & senior citizens $3. Thru Dec. 5: Tue.-Thu., 5:50 & 9 p.m., Fri.-Sun., 3:10, 6:20 & 9:30 p.m.: "Rocco and His Brothers" (1960) by Luchino Visconti, with Alain Delon & Claudia Cardinale. Sat.-Sun., 2 p.m. (free): "Reflections of a Dancer: Alexandra Danilova, Prima Ballerina Assoluta" by Anne Belle.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Nov. 20, 2:30 p.m.: "The Man Who Knew Too Much" (1935) by Alfred Hitchcock.

SARAH LAWRENCE COLLEGE—Reisinger Arts Center, Bronxville, N.Y. 914-337-0700. Adm. $3; students & senior citizens $1.50; matinees $2 all ages. Nov. 20, 7 & 9 p.m.: "The Aviator's Wife" (1980) by Eric Rohmer. Nov. 21, 2 p.m.: "Oliver!" (1968) by Carol Reed, with Ron Moody.

SLOANE HOUSE YMCA—356 W. 34th St. 760-5850. Adm. $1.50. Nov. 15, 8 p.m.: "The Battle of Algiers" (1966) by Gillo Pontecorvo.

SPANISH INSTITUTE—*Preview Screening* Room, 1600 B'way nr. 48th St., 9th floor. 628-0420. Free. Free. Nov. 17, 6 p.m.: "Las Palabras de Max" (1977) by Emilio Martínez-Lázaro. In Spanish, no subtitles.

WOMEN IN FILM—J.C. Penney Auditorium, 1301 Ave. Americas, 44th floor. 722-6446. Adm. $5. Nov. 16, 6-8 p.m.: "Working on Feature Films: The View From New York," a seminar with Lois Bonfiglio, Janet Fishman, Nancy Littlefield, Joan Micklin Silver, & Katherine Wenning.

YM & YWHA—92nd St. branch, on Lexington Ave. 427-6000, ext. 162. Adm. $6. Nov. 18, 8:15 p.m.: "Manhattan" (1979) by Woody Allen, with Allen & Mariel Hemingway, hosted by Andrew Sarris & Molly Haskell. **Washington Heights & Inwood branch, 54 Nagle Ave.** 569-6200. Adm. $2.25; members $1.75. Nov. 21, 2 p.m.: "Gentleman's Agreement" (1948) by Elia Kazan.

Bronx

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—"E.T. the Extra-Terrestrial." #2—Thru Nov. 18: "Slumber Party Massacre." Beg. Nov. 19: "The Last Unicorn."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—Thru Nov. 18: "National Lampoon's Class Reunion." Beg. Nov. 19: "Heidi's Song." #2—Thru Nov. 18: "The Missionary."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"First Blood." #2—Thru Nov. 18: "Tex." Beg. Nov. 19: "The Empire Strikes Back." #3—Thru Nov. 18: "Time Bandits." Beg. Nov. 19: "The Last American Virgin." #4—Thru Nov. 18: "National Lampoon's Class Reunion." Beg. Nov. 19: "The Last Unicorn."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"First Blood." #2—"Creepshow."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "The Chosen."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—"Time Bandits." #2—"Caligula."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"Creepshow." #2—Thru Nov. 18: "Slumber Party Massacre"; "Funeral Home." Beg. Nov. 19: "Alone in the Dark." #3—Thru Nov. 18: "Tex." Beg. Nov. 19: "The Last Unicorn." #4—Thru Nov. 18: "My Favorite Year." Beg. Nov. 19: "Caligula." #5—"E.T. the Extra-Terrestrial."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Time Bandits." #2—"The Burning."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—Thru Nov. 18: "Slumber Party Massacre"; "Funeral Home." Beg. Nov. 19: "The Empire Strikes Back." #2—Thru Nov. 18: "Caligula." Beg. Nov. 19: "Alone in the Dark."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"An Officer and a Gentleman." #2—"First Blood."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—Thru Nov. 18: "Tex." Beg. Nov. 19: "The Last Unicorn." #2—"Creepshow." #3—"E.T. the Extra-Terrestrial." #4—"My Favorite Year."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—Thru Nov. 18: "Caligula." Beg. Nov. 19: "Victor/Victoria." #2—Beg. Nov. 19: "Alone in the Dark." #3—Thru Nov. 18: "Slumber Party Massacre"; "Funeral Home." Beg. Nov. 19: "The Last Unicorn." #4—"Creepshow."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—"My Favorite Year." #2—"Moonlighting."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—Thru Nov. 18: "Slumber Party Massacre." #2—Thru Nov. 18: "E.T. the Extra-Terrestrial." #3—Program unavailable.

213. **COBBLE HILL—CINEMAS—Court St. at Butler.** 596-9113. #1—Thru Nov. 16: "Dr. No"; "From Russia With Love." Nov. 17-20: "Dr. Strangelove"; "Fail Safe." Beg. Nov. 21: "Catch-22"; "Play It Again, Sam." #2—Thru Nov. 18: "Halloween III: Season of the Witch."

221. **FLATBUSH—RKO NOSTRAND—Nostrand Ave. at Kings Hwy.** 252-6112. Thru Nov. 18: "Time Bandits." Beg. Nov. 19: "The Last Unicorn."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"An Officer and a Gentleman." #2—"The Missionary."

225. **FLATLANDS—RKO KINGS PLAZA NORTH—Flatbush Ave. at Ave. U.** 253-1110. "Creepshow." **SOUTH—** "My Favorite Year."

231. **MIDWOOD—AVENUE U—At E. 16th St.** 336-1234. Thru Nov. 18: "An Officer and a Gentleman."

232. **MIDWOOD—KENT—Coney Island Ave. nr. Ave. H.** 434-8422. Beg. Nov. 19: "Monsignor."

233. **MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H.** 859-1384. "Slumber Party Massacre."

234. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—Thru Nov. 18: "Monsignor." Beg. Nov. 19: "The Last Unicorn." #2—Thru Nov. 18: "National Lampoon's Class Reunion." Beg. Nov. 19: "The Empire Strikes Back." #3—"Fantasia." #4—"First Blood."

235. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. Thru Nov. 16: "Fast Times at Ridgemont High." Beg. Nov. 17: "A Midsummer Night's Sex Comedy."

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—Thru Nov. 18: "The Missionary." Nov. 17: "So Far From India." #2—Thru Nov. 16: "The Godfather." Nov. 17-20: "Taxi zum Klo"; "Making Love." Beg. Nov. 21: "The Godfather Part II."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—Thru Nov. 18: "The Missionary"; "Funeral Home." #2—Thru Nov. 18: "First Blood." Beg. Nov. 19: "The Last Unicorn." #3—"Creepshow."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—"The Missionary." #2—"First Blood."

303. **NEW DORP—HYLAN—** 351-6601. #1—"Creepshow." #2—"An Officer and a Gentleman."

304. **NEW DORP—LANE—** 351-2110. "First Blood."

305. **NEW DORP—RAE—** 979-0444. #1—"Fast Times at Ridgemont High." #2—"My Favorite Year."

306. **NEW DORP—RKO FOX PLAZA—** 987-6800. #1—Thru Nov. 18: "Time Bandits."Beg. Nov. 19: "The Empire Strikes Back." #2—"Slumber Party Massacre."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"Creepshow." #2—"E.T. the Extra-Terrestrial."

308. **NEW SPRINGVILLE—RKO RICHMOND—** 761-3103. "Fantasia."

Queens

401. **ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—Thru Nov. 18: "The Missionary." Beg. Nov. 19: "The Last American Virgin." #2—"E.T. the Extra-Terrestrial." #3—Thru Nov. 18: "National Lampoon's Class Reunion." Beg. Nov. 19: "The Last Unicorn." #4—"Creepshow."

402. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"First Blood." #2—"The Missionary."

403. **BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-1110. #1—"Creepshow." #2—Thru Nov. 18: "Tex." Beg. Nov. 19: "The Last Unicorn." #3—"E.T. the Extra-Terrestrial." #4—Thru Nov. 18: "Moonlighting." Beg. Nov. 19 (tent.): "The Last American Virgin."

406. **CORONA—PLAZA—Roosevelt Ave. nr. 103rd St.** 639-0012. Thru Nov. 18: "Firefox"; "Big Brawl." Beg. Nov. 19: "Blade Runner."

408. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—"First Blood." #2—"Time Bandits."

410. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—Thru Nov. 18: "The Missionary." Beg. Nov. 19: "Heidi's Song." #2—"First Blood."

411. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—"Time Bandits." #2—Thru Nov. 18: "Slumber Party Massacre." Beg. Nov. 19: "The Empire Strikes Back." #3—"National Lampoon's Class Reunion."

412. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—Thru Nov. 18: "The Missionary." Beg. Nov. 19: "Alone in the Dark." #2—Thru Nov. 18: "First Blood." Beg. Nov. 19: "Heidi's Song." #3—"Creepshow."

413. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—Thru Nov. 18: "Funeral Home." Beg. Nov. 19: "The Last Unicorn." #2—Thru Nov. 18: "My Favorite Year." Beg. Nov. 19: "The Last American Virgin." #3—"E.T. the Extra-Terrestrial." #4—"Poltergeist."

414. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. "The Chosen."

416. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. Program unavailable.

417. FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. #1—Thru Nov. 18: "Monsignor." Beg. Nov. 19: "The Empire Strikes Back." #2—"Tex."

418. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—"Fantasia." #2—"My Favorite Year."

419. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. "An Officer and a Gentleman."

420. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—Thru Nov. 18: "National Lampoon's Class Reunion." Beg, Nov. 19: "The Last Unicorn." #2—"Creepshow." #3—"E.T. the Extra-Terrestrial." #4—Thru Nov. 18: "Funeral Home." Beg. Nov. 19 (tent.): "Alone in the Dark."

423. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—"My Favorite Year." #2—"An Officer and a Gentleman."

424. GLEN OAKS—RKO—Union Tpke. at 255th St. 347-7777. Thru Nov. 18: "Slumber Party Massacre." Beg. Nov. 19: "The Empire Strikes Back."

426. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—"First Blood." #2—"Time Bandits." #3—"An Officer and a Gentleman."

428. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—Thru Nov. 18: "E.T. the Extra-Terrestrial." Beg. Nov. 19: "The Empire Strikes Back." #2—"Creepshow." #3—Thru Nov. 18: "Funeral Home"; "Hands of Lightning." Beg. Nov. 19: "The Last Unicorn."

436. KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr. 268-3636. Thru Nov. 18: "Gregory's Girl"; "Breaker Morant." Beg. Nov. 19: "Monsignor"; "Making Love."

437. LITTLE NECK—LITTLE NECK—Northern Blvd. nr. Little Neck Pkwy. 225-2800. Thru Nov. 18: "Tempest."

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St. 894-4183. Thru Nov. 18: "Slumber Party Massacre"; "Visiting Hours." Beg. Nov. 19: "Warlords of the 21st Century."

439. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—"Creepshow." #2—"First Blood."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Nov. 18: "The World According to Garp"; "Deathtrap."

447. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—Thru Nov. 18: "Halloween III: Season of the Witch." Beg. Nov. 19: "Heidi's Song." #2—Beg. Nov. 19: "Monsignor."

448. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—Thru Nov. 18: "The Missionary." Beg. Nov. 19: "The Last Unicorn." #2—Thru Nov. 18: "Slumber Party Massacre." Beg. Nov. 19: "Alone in the Dark."

450. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—"An Officer and a Gentleman." #2—Thru Nov. 18: "My Favorite Year." Beg. Nov. 19: "Heidi's Song."

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—GRAND AVENUE— 223-2323. "The Missionary."

501. BALDWIN—RKO— 223-9230. "Time Bandits."

502. BELLEROSE—RKO— 775-1351. Thru Nov. 16: "Fast Times at Ridgemont High." Beg. Nov. 17: "A Midsummer Night's Sex Comedy."

503. BELLMORE—PLAYHOUSE— 785-5400. #1—Thru Nov. 18: "Gregory's Girl." #2—Thru Nov. 18: "Halloween III: Season of the Witch."

504. BELLMORE—THE MOVIES— 785-3032. Thru Nov. 18: "The Boat." Beg. Nov. 19: "Monsignor."

511. EAST MEADOW—FLICK— 794-8008. Program unavailable.

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"Creepshow." #2—"E.T. the Extra-Terrestrial." #3—Thru Nov. 18: "Funeral Home." Beg. Nov. 19 (tent.): "The Last American Virgin." #4—Thru Nov. 18: "National Lampoon's Class Reunion." Beg. Nov. 19: "The Last Unicorn."

513. EAST ROCKAWAY—CRITERION— 599-0242. #1—Thru Nov. 18: "Halloween III: Season of the Witch"; "Absence of Malice." #2—"Monsignor."

516. FARMINGDALE—RKO— 249-0122. Thru Nov. 18: "Poltergeist." Beg. Nov. 19: "Monsignor."

517. FLORAL PARK—RKO FLORAL— 352-2280. "An Officer and a Gentleman."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—Thru Nov. 18: "Funeral Home." #2—Thru Nov. 18: "Monsignor."

519. GARDEN CITY—RKO ROOSEVELT FIELD — 741-4007. #1—"An Officer and a Gentleman." #2—"Creepshow."

521. GARDEN CITY PARK—RKO PARK EAST — 741-8484. "The Missionary."

523. GREAT NECK—SQUIRE— 466-2020. "Creepshow."

524. HEWLETT—RKO— 791-6768. Thru Nov. 16: "Fast Times at Ridgemont High." Beg. Nov. 17: "A Midsummer Night's Sex Comedy."

526. HICKSVILLE—HICKSVILLE— 931-0749. #1—"Creepshow." #2—Thru Nov. 18: "Tex." Beg. Nov. 19 (tent.): "The Last American Virgin."

528. HICKSVILLE—RKO TWIN NORTH— 433-2400. Thru Nov. 18: "Monsignor." Beg. Nov. 19: "The Empire Strikes Back." **SOUTH—** Thru Nov. 18: "E.T. the Extra-Terrestrial." Beg. Nov. 19: "The Last Unicorn."

529. LAWRENCE—RKO— 371-0203. #1—"First Blood." #2—"An Officer and a Gentleman." #3—"Time Bandits."

530. LEVITTOWN—LEVITTOWN— 731-0516. Thru Nov. 18: "Halloween III: Season of the Witch"; "Visiting Hours."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—"An Officer and a Gentleman." #2—"Time Bandits." #3—"The Missionary." #4—"First Blood."

532. LONG BEACH—LIDO— 432-0056. Thru Nov. 18: "Halloween III: Season of the Witch." Beg. Nov. 19: "Monsignor."

533. LYNBROOK—LYNBROOK— 593-1033. #1—"My Favorite Year." #2—"Tex." #3—"E.T. the Extra-Terrestrial." #4—Thru Nov. 18: "Moonlighting." Beg. Nov. 19 (tent.): "The Last Unicorn."

535. MALVERNE—TWIN— 599-6966. #1—"Gregory's Girl." #2—Thru Nov. 18: "The World According to Garp." Beg. Nov. 19: "Monsignor."

536. MANHASSET—MANHASSET— 627-7887. #1—"Tex." #2—Thru Nov. 18: "My Favorite Year." Beg. Nov. 19: "The Empire Strikes Back." #3—"E.T. the Extra-Terrestrial."

537. MANHASSET—RKO CINEMA— 627-1300. "Lola."

540. MASSAPEQUA—PEQUA— 799-6464. "An Officer and a Gentleman."

541. MASSAPEQUA—SUNRISE MALL— 795-2244. #1—Thru Nov. 18: "National Lampoon's Class Reunion." Beg. Nov. 19: "The Last Unicorn." #2—"My Favorite Year." #3—Thru Nov. 18: "Time Bandits." Beg. Nov. 19: "The Empire Strikes Back." #4—"First Blood." #5—Thru Nov. 18: "Monsignor." Beg. Nov. 19 (tent.): "Alone in the Dark." #6—"Creepshow." #7—Thru Nov. 18: "The Missionary." Beg. Nov. 19 (tent.): "The Last American Virgin."

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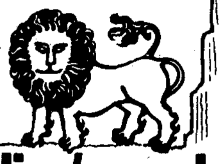
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542. **MERRICK—GABLES—** 546-0734. Thru Nov. 18: "Fast Times at Ridgemont High." Beg. Nov. 19: "Warlords of the 21st Century."

545. **NEW HYDE PARK—HERRICKS—** 747-0555. "First Blood."

546. **NEW HYDE PARK—RKO ALAN—** 354-4338. "Time Bandits."

547. **OCEANSIDE—OCEANSIDE—** 536-7565. #1—Thru Nov. 18: "Young Doctors in Love"; "The Cannonball Run." #2—Thru Nov. 18: "Slumber Party Massacre."

548. **OLD BETHPAGE—CINE CAPRI—** 752-1610. Thru Nov. 18: "The Boat." Beg. Nov. 19: "Monsignor."

549. **OYSTER BAY—MOVIES—** 922-0333. #1—Thru Nov. 18: "Funeral Home." #2—Thru Nov. 18: "Tron." Beg. Nov. 19: "Monsignor."

550. **PLAINVIEW—OLD COUNTRY—** 931-4242. #1—"The Missionary." #2—Thru Nov. 18: "Slumber Party Massacre." Beg. Nov. 19: "Alone in the Dark."

551. **PLAINVIEW—RKO MORTON VILLAGE—** 938-2323. Thru Nov. 16: "Fast Times at Ridgemont High." Beg. Nov. 17: "A Midsummer Night's Sex Comedy."

552. **PLAINVIEW—RKO TWIN—** 931-1333. #1—Thru Nov. 18: "Time Bandits." Beg. Nov. 19: "Heidi's Song." #2—"First Blood."

554. **PORT WASHINGTON—MOVIES—** 944-6200. #1—"Time Bandits." #2—Thru Nov. 18: "Slumber Party Massacre." Beg. Nov. 19: "The Last Unicorn." #3—"First Blood."

555. **PORT WASHINGTON—SANDS POINT—** 883-5074. Thru Nov. 18: "On Golden Pond." Beg. Nov. 19: "Monsignor."

557. **ROCKVILLE CENTRE—RKO FANTASY—** 764-8000. "First Blood."

558. **ROCKVILLE CENTRE—RKO TWIN—** 678-3121. #1—Thru Nov. 18: "The Chosen." Beg. Nov. 19: "The Empire Strikes Back." #2—"Creepshow."

559. **ROSLYN—ROSLYN—** 621-8488. #1—"The Missionary." #2—"Moonlighting."

561. **SYOSSET—SYOSSET—** 921-5810. "My Favorite Year."

562. **SYOSSET—UA CINEMA 150—** 364-0700. "Fantasia."

566. **VALLEY STREAM—RKO GREEN ACRES—** 561-2100. "Fantasia."

567. **VALLEY STREAM—SUNRISE—** 825-5700. #1—"Funeral Home." #2—"The Burning." #3—"Monsignor." #4—"E.T. the Extra-Terrestrial." #5—"An Officer and a Gentleman." #6—"National Lampoon's Class Reunion." #7—"Slumber Party Massacre." #8—"First Blood." #9—"Time Bandits." #10—"The Missionary." #11—"Creepshow."

570. **WANTAGH—CINEMA WANTAGH—** 221-7784. #1—Thru Nov. 18: "Moonlighting." Beg. Nov. 19: "Heidi's Song." #2—Thru Nov. 18: "Mephisto."

571. **WANTAGH—RKO—** 781-6969. Thru Nov. 18: "E.T. the Extra-Terrestrial." Beg. Nov. 19: "The Last Unicorn."

574. **WESTBURY—WESTBURY—** 333-1911. #1—Thru Nov. 18: "Ragtime." #2—Thru Nov. 18: "Chariots of Fire." Beg. Nov. 19: "Monsignor."

Suffolk County

600. **AMITYVILLE—RKO—** 264-7789. #1—Thru Nov. 18: "Tex." Beg. Nov. 19: "Alone in the Dark." #2—"Creepshow."

601. **BABYLON—BABYLON—** 669-3399. "E.T. the Extra-Terrestrial."

602. **BABYLON—RKO—** 669-0700. #1—Thru Nov. 18: "The Missionary." Beg. Nov. 19: "The Empire Strikes Back." #2—Thru Nov. 18: "Time Bandits." Beg. Nov. 19: "Alone in the Dark."

603. **BABYLON—SOUTH BAY—** 587-7676. #1—"An Officer and a Gentleman." #2—Thru Nov. 18: "Slumber Party Massacre." Beg. Nov. 19: "Heidi's Song." #3—Thru Nov. 18: "Funeral Home." Beg. Nov. 19: "Alone in the Dark."

604. **BAY SHORE—CINEMA—** 665-1722. Thru Nov. 18: "My Favorite Year." Beg. Nov. 19: "The Last American Virgin."

606. **BAY SHORE—LOEWS SOUTH SHORE MALL—** 666-4000. #1—"First Blood." #2—"Creepshow."

609. **BRENTWOOD—BRENTWOOD—** 273-3900. Thru Nov. 18: "Halloween III: Season of the Witch." Beg. Nov. 19 (tent.): "Pink Floyd the Wall."

613. **CENTEREACH—CENTEREACH—** 588-0088. Thru Nov. 18: "Conan the Barbarian"; "The Thing (1982)." Beg. Nov. 19: "Heidi's Song."

616. **COMMACK—MAYFAIR—** 543-0707. "Tex."

617. **COMMACK—RKO—** 499-4545. #1—"First Blood." #2—Thru Nov. 18: "Monsignor." Beg. Nov. 19: "The Empire Strikes Back."

619. **CORAM—CORAM—** 698-7200. Thru Nov. 18: "The Best Little Whorehouse in Texas."

621. **CORAM—PINE—** 698-6442. #1—"My Favorite Year." #2—Thru Nov. 18: "Slumber Party Massacre." Beg. Nov. 19: "The Last Unicorn."

622. **DEER PARK—DEER PARK—** 667-2440. "The Missionary."

625. **EAST HAMPTON—CINEMAS—** 324-0448. #1—Thru Nov. 18: "Moonlighting." Beg. Nov. 19: "The Empire Strikes Back." #2—"Creepshow." #3—Thru Nov. 18: "E.T. the Extra-Terrestrial." Beg. Nov. 19 (tent.): "It Came From Hollywood." #4—Thru Nov. 18: "An Officer and a Gentleman." Beg. Nov. 19: "The Last American Virgin." #5—Thru Nov. 18: "National Lampoon's Class Reunion."

626. **EAST NORTHPORT—LARKFIELD—** 261-0043. "My Favorite Year."

627. **EAST SETAUKET—RKO FOX—** 473-2400. Thru Nov. 18: "Time Bandits." Beg. Nov. 19: "The Empire Strikes Back."

628. **ELWOOD—ELWOOD—** 499-7800. #1—"An Officer and a Gentleman." #2—"Creepshow."

629. **FARMINGVILLE—COLLEGE PLAZA—** 698-2200. #1—Thru Nov. 18: "Slumber Party Massacre." Beg. Nov. 19: "The Last Unicorn." #2—Thru Nov. 18: "Rocky III." Beg. Nov. 19: "The Empire Strikes Back."

631. **HAUPPAUGE—HAUPPAUGE—** 265-1814. Thru Nov. 18: "Slumber Party Massacre." Beg. Nov. 19: "The Last Unicorn."

632. **HUNTINGTON—RKO SHORE—** 421-5200. #1—Thru Nov. 18: "First Blood." Beg. Nov. 19: "The Empire Strikes Back." #2—Thru Nov. 18: "The Missionary." Beg. Nov. 19: "The Last Unicorn." #3—"Time Bandits." #4—"Creepshow."

633. **HUNTINGTON—RKO WHITMAN—** 423-1300. "E.T. the Extra-Terrestrial."

634. **HUNTINGTON—RKO YORK—** 421-3911. Thru Nov. 18: "My Favorite Year." Beg. Nov. 19: "Heidi's Song."

635. **ISLIP—ISLIP—** 581-5200. #1—"Time Bandits." #2—Thru Nov. 18: "The Burning." Beg. Nov. 19: "Heidi's Song." #3—"The Missionary."

636. **KINGS PARK—KINGS PARK—** 269-4422. Thru Nov. 18: "Halloween III: Season of the Witch."

637. **LAKE GROVE—RKO SMITH HAVEN MALL—** 724-9550. "Fantasia."

638. **LAKE RONKONKOMA—LAKESIDE—** 981-7100. Thru Nov. 18: "Halloween III: Season of the Witch."

639. **LINDENHURST—LINDENHURST—** 888-5400. Thru Nov. 18: "Halloween III: Season of the Witch." Beg. Nov. 19: "Monsignor."

640. **MATTITUCK—MATTITUCK—** 298-4405. #1—Thru Nov. 18: "First Blood." Beg. Nov. 19: "Heidi's Song." #2—Thru Nov. 18: "Monsignor." Beg. Nov. 19: "My Favorite Year." #3—Thru Nov. 18: "National Lampoon's Class Reunion." Beg. Nov. 19: "E.T. the Extra-Terrestrial."

643. **NORTH BABYLON—NORTH BABYLON—** 667-2495. #1—Thru Nov. 18: "National Lampoon's Class Reunion." #2—Thru Nov. 18: "Tex."

644. **NORTHPORT—NORTHPORT—** 261-8600. Thru Nov. 18: "Halloween III: Season of the Witch." Beg. Nov. 19: "Monsignor."

645. **OAKDALE—OAKDALE—** 589-8118. Thru Nov. 18: "Tron." Beg. Nov. 19: "Monsignor."

648. **PATCHOGUE—PATCHOGUE—** 475-0601. Thru Nov. 21: "Tex."

649. **PATCHOGUE—RKO PLAZA—** 475-5225. #1—"The Missionary." #2—Thru Nov. 18: "Time Bandits." Beg. Nov. 19: "The Last Unicorn."

651. **PATCHOGUE—SUNWAVE—** 475-7766. #1—Thru Nov. 18: "An Officer and a Gentleman." Beg. Nov. 19: "The Last Unicorn." #2—"First Blood."

653. **PORT JEFFERSON—MINI EAST—** 928-6555. Thru Nov. 18: "Tex." **CINEMA WEST**—Program unavailable.

654. **PORT JEFFERSON STATION—RKO BROOKHAVEN—** 473-1200. Thru Nov. 16: "Fast Times at Ridgemont High." Beg. Nov. 17: "A Midsummer Night's Sex Comedy."

655. **RIVERHEAD—SUFFOLK—** 727-3133. Thru Nov. 18: "Halloween III: Season of the Witch."

657. **SAG HARBOR—SAG HARBOR—** 725-0010. Thru Nov. 18: "Xica." Beg. Nov. 19: "Aida."

658. **SAYVILLE—SAYVILLE—** 589-0232. #1—Thru Nov. 18: "Halloween III: Season of the Witch." Beg. Nov. 19: "Alone in the Dark." #2—Thru Nov. 18: "Monsignor." #3—Thru Nov. 18: "My Favorite Year."

660. **SHIRLEY—TWIN—** 281-3301. #1—"Halloween III: Season of the Witch." #2—"Axe."

662. **SMITHTOWN—SMITHTOWN—** 265-1551. "E.T. the Extra-Terrestrial."

663. **SOUTHAMPTON—SOUTHAMPTON—** 283-1300. #1—"The Missionary." #2—Thru Nov. 18: "Tex." Beg. Nov. 19 (tent.): "Time Bandits."

664. **STONY BROOK—LOEWS—** 751-2300. #1—"An Officer and a Gentleman." #2—"First Blood." #3—"The Missionary."

666. **WEST ISLIP—TWIN—** 669-2626. #1—Thru Nov. 18: "Rocky III." Beg. Nov. 19: "Monsignor." #2—Thru Nov. 18: "Halloween III: Season of the Witch." Beg. Nov. 19: "Slumber Party Massacre."

667. **WESTHAMPTON—HAMPTON ARTS—** 288-2600. Thru Nov. 18: "National Lampoon's Class Reunion."

668. **WESTHAMPTON—WESTHAMPTON—** 288-1500. Tent.: "My Favorite Year."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE—** 234-7300. Thru Nov. 18: "Tex." Beg. Nov. 19: "Lola."

701. **BEDFORD VILLAGE—CINEMA 22—** 234-9577. "My Favorite Year."

702. **BRONXVILLE—BRONXVILLE—** 961-4030. #1—"My Favorite Year." #2—Thru Nov. 18: "Moonlighting." Beg. Nov. 19: "Alone in the Dark." #3—Thru Nov. 18: "National Lampoon's Class Reunion." Beg. Nov. 19: "The Last American Virgin."

705. **GREENBURGH—CINEMA 100—** 946-4680. #1—Thru Nov. 18: "The Chosen." Beg. Nov. 19: "Heidi's Song." #2—"Tex."

706. **HARRISON—CINEMA HARRISON—** 835-2668. Thru Nov. 18: "The Boat." Beg. Nov. 19 (tent.): "Gregory's Girl."

707. **HARTSDALE—CINEMA—** 428-2200. #1—"First Blood." #2—"The Missionary." #3—"An Officer and a Gentleman." #4—"My Favorite Year."

708. **LARCHMONT—PLAYHOUSE—** 834-3001. "Tex."

709. **MAMARONECK—PLAYHOUSE—** 698-2200. #1—"Creepshow." #2—Thru Nov. 18: "National Lampoon's Class Reunion." Beg. Nov. 19: "The Last Unicorn." #3—Thru Nov. 18: "Time Bandits." Beg. Nov. 19: "The Empire Strikes Back." #4—"E.T. the Extra-Terrestrial."

710. **MOUNT KISCO—MOUNT KISCO—** 666-6900. #1—Thru Nov. 18: "First Blood." Beg. Nov. 19: "The Last Unicorn." #2—"The Missionary."

711. **MOUNT VERNON—PARKWAY—** 664-3311. Thru Nov. 18: "Slumber Party Massacre." Beg. Nov. 19: "Heidi's Song."

712. **NEW ROCHELLE—LOEWS—** 632-1700. #1—"First Blood." #2—"The Missionary."

714. **NEW ROCHELLE—RKO PROCTORS—** 632-1100. #1—Thru Nov. 18: "An Officer and a Gentleman." Beg. Nov. 19: "The Last Unicorn." #2—Thru Nov. 18: "Creepshow." Beg. Nov. 19: "Alone in the Dark." #3—"The Burning"; "Hands of Lightning." #4—Thru Nov. 18: "Slumber Party Massacre." Beg. Nov. 19: "The Empire Strikes Back." #5—"E.T. the Extra-Terrestrial."

715. **NEW ROCHELLE—TOWN—** 632-4000. "Time Bandits."

716. **OSSINING—ARCADIAN—** 941-5200. #1—Thru Nov. 18: "An Officer and a Gentleman." Beg. Nov. 19: "The Empire Strikes Back." #2—"Time Bandits."

717. **PEEKSKILL—BEACH—** 737-6262. #1—"Creepshow." #2—"First Blood." #3—Thru Nov. 18: "The Missionary." Beg. Nov. 19: "Heidi's Song." #4—Thru Nov. 18: "Slumber Party Massacre." Beg. Nov. 19: "Alone in the Dark."

719. **PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—Thru Nov. 18: "Monsignor." Beg. Nov. 19: "The Empire Strikes Back." #2—Thru Nov. 18: "An Officer and a Gentleman."

720. **PELHAM—PICTURE HOUSE—** 738-3160. Thru Nov. 18: "The Boat."

721. **PLEASANTVILLE—ROME—** 769-0720. "Creepshow."

722. **RYE—RYE RIDGE—** 939-8177. #1—"First Blood." #2—"Time Bandits."

723. **SCARSDALE—FINE ARTS—** 723-6699. "Le Beau Mariage."

724. **SCARSDALE—PLAZA—** 725-0078. Thru Nov. 18: "Tempest."

727. **WHITE PLAINS—GALLERIA—** 997-8198. #1—"Creepshow." #2—Thru Nov. 18: "National Lampoon's Class Reunion." Beg. Nov. 19: "The Empire Strikes Back."

728. **WHITE PLAINS—UA CINEMA—** 946-2820. "Fantasia."

730. **YONKERS—CENTRAL PLAZA—** 793-3232. #1—Thru Nov. 18: "Monsignor." Beg. Nov. 19: "The Empire Strikes Back." #2—Thru Nov. 18: "Monsignor." Beg. Nov. 19: "Time Bandits."

731. **YONKERS—KENT—** 237-3440. Thru Nov. 18: "Halloween III: Season of the Witch"; "Visiting Hours." Beg. Nov. 19: "The Last Unicorn."

732. **YONKERS—MOVIELAND—** 793-0002. #1—"Creepshow." #2—"First Blood." #3—Thru Nov. 18: "The Missionary." Beg. Nov. 19: "It Came From Hollywood." #4—"E.T. the Extra-Terrestrial."

735. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—"Time Bandits." #2—Thru Nov. 18: "My Favorite Year." Beg. Nov. 19 (tent.): "The Last Unicorn."

Rockland County

744. **NANUET—ROUTE** 59— 623-3355. "E.T. the Extra-Terrestrial."

745. **NANUET—THE MOVIES—** 623-0211. #1—"The Missionary." #2—"Tex." #3—"My Favorite Year." #4—"Moonlighting." #5—"Creepshow."

746. **NEW CITY—TOWN—** 634-5100. #1—Thru Nov. 18: "My Favorite Year." #2—Thru Nov. 18: "The Missionary."

747. **NEW CITY—UA CINEMA 304—** 634-8200. #1—"First Blood." #2—"Creepshow."

748. **NYACK—CINEMA EAST—** 358-6631. "Time Bandits."

751. **PEARL RIVER—CENTRAL—** 735-2530. "An Officer and a Gentleman."

752. **PEARL RIVER—PEARL RIVER—** 735-6500. Thru Nov. 18: "Slumber Party Massacre." Beg. Nov. 19: "The Empire Strikes Back."

754. **SPRING VALLEY—CINEMA 45—** 352-1445. "Monsignor."

755. **STONY POINT—9 W CINEMA—** 942-0303. "Halloween III: Season of the Witch."

756. **SUFFERN—LAFAYETTE—** 357-6030. Thru Nov. 18: "National Lampoon's Class Reunion." Beg. Nov. 19: "Heidi's Song."

758. **WEST HAVERSTRAW—PLAZA—** 947-2220. "Slumber Party Massacre." Beg. Nov. 19: "The Empire Strikes Back."

Connecticut

(Area Code 203)
Fairfield County

773. **BROOKFIELD—FINE ARTS—** 775-0070. #1—"E.T. the Extra-Terrestrial." #2—"Moonlighting."

774. **DANBURY—CINE—** 743-2200. #1—"Tex." #2—"The Missionary." #3—"My Favorite Year."

775. **DANBURY—CINEMA—** 748-2923. #1—"Creepshow." #2—"An Officer and a Gentleman."

777. **DANBURY—PALACE—** 748-7496. #1—"National Lampoon's Class Reunion." #2—"First Blood." #3—Thru Nov. 18: "Slumber Party Massacre." Beg. Nov. 19: "The Empire Strikes Back."

778. **DARIEN—PLAYHOUSE—** 655-0100. Program unavailable.

779. **FAIRFIELD—COMMUNITY—** 255-6555. #1—"National Lampoon's Class Reunion." #2—"Creepshow."

780. **FAIRFIELD—COUNTY—** 334-1411. "First Blood."

781. **GREENWICH—CINEMA—** 869-6030. "Moonlighting."

782. **GREENWICH—PLAZA—** 869-4030. #1—"The Missionary." #2—"An Officer and a Gentleman." #3—"National Lampoon's Class Reunion."

783. **NEW CANAAN—PLAYHOUSE—** 966-0600. "E.T. the Extra-Terrestrial."

784. **NORWALK—CINEMA—** 838-4504. #1—"First Blood." #2—"Time Bandits."

785. **NORWALK—NORWALK—** 866-3010. "The Missionary."

788. **SOUTH NORWALK—SONO—** 866-9202. Thru Nov. 16: "Salo." Nov. 17-19: "Health." Beg. Nov. 20: "Mephisto."

789. **SPRINGDALE—STATE—** 325-0250. Thru Nov. 18: "Diner." Beg. Nov. 19: "My Favorite Year."

790. **STAMFORD—AVON—** 324-9205. #1—"First Blood." #2—Thru Nov. 18: "The Burning." Beg. Nov. 19: "Heidi's Song."

791. **STAMFORD—CINEMA—** 324-3100. #1—"My Favorite Year." #2—"Tex." #3—Thru Nov. 18: "Monsignor." Beg. Nov. 19: "The Empire Strikes Back."

792. **STAMFORD—RIDGEWAY—** 323-5000. "Creepshow."

793. **TRUMBULL—TRANS-LUX—** 374-0462. #1—"Creepshow." #2—"An Officer and a Gentleman." #3—"The Missionary."

795. **WESTPORT—FINE ARTS—** 227-3324. #1—"Monsignor." #2—227-3324. "National Lampoon's Class Reunion." #3—227-9619. "My Favorite Year." #4—226-6666. "Moonlighting."

796. **WESTPORT—POST—** 227-0500. "An Officer and a Gentleman."

798. **WILTON—CINEMA—** 762-5678. "Creepshow."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—Thru Nov. 18: "The Missionary." Beg. Nov. 19: "Heidi's Song." #2—Thru Nov. 18: "Tron." Beg. Nov. 19: "Monsignor." #3—Thru Nov. 18: "Slumber Party Massacre."

801. **HARRISON—WARNER—** 482-8550. #1—"Creepshow." #2—Thru Nov. 18: "Funeral Home" Beg. Nov. 19: "Alone in the Dark."

803. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—Thru Nov. 18: "The Missionary." #2—Thru Nov. 18: "Monsignor." Beg. Nov. 19: "The Empire Strikes Back."

806. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"The Missionary." #2—"The Burning." #3—"Time Bandits." #4—"Creepshow."

807. **SECAUCUS—LOEWS MEADOW—** 866-6161. #1—"Fantasia." #2—"E.T. the Extra-Terrestrial." #3—"Monsignor." #4—"An Officer and a Gentleman." #5—"National Lampoon's Class Reunion." #6—"First Blood."

809. **WEST NEW YORK—MAYFAIR—** 865-2010. Thru Nov. 18: "Tron." Beg. Nov. 19: "Halloween III: Season of the Witch."

Essex County

810. **BLOOMFIELD—CENTER—** 748-7900. Thru Nov. 18: "The Missionary." Beg. Nov. 19: "It Came From Hollywood."

811. **BLOOMFIELD—RKO ROYAL—** 748-3555. #1—"Creepshow." #2—"First Blood."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. Thru Nov. 18: "First Blood." Beg. Nov. 19 (tent.): "The Last Unicorn."

817. **LIVINGSTON—COLONY—** 992-0800. Thru Nov. 18: "Halloween III: Season of the Witch." Beg. Nov. 19: "Monsignor."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. "La Cage aux Folles."

819. **MILLBURN—RKO—** 376-0800. #1—Thru Nov. 18: "First Blood." Beg. Nov. 19: "The Last Unicorn." #2—"My Favorite Year."

822. **MONTCLAIR—WELLMONT—** 783-9500. #1—"Time Bandits." #2—Thru Nov. 18: "Funeral Home." Beg. Nov. 19: "Heidi's Song." #3—Thru Nov. 18: "The Burning." Beg. Nov. 19: "The Last Unicorn."

825. **NUTLEY—FRANKLIN—** 667-1777. Program unavailable.

827. **UPPER MONTCLAIR—BELLEVUE—** 744-1455. "Fantasia."

828. **VERONA—VERONA—** 239-0880. Thru Nov. 18: "My Favorite Year." Beg. Nov. 19 (tent.): "The Last American Virgin."

829. **WEST CALDWELL—CINEMA WEST—** 575-9085. Thru Nov. 18: "Tron." Beg. Nov. 19: "Monsignor."

830. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—Thru Nov. 18: "Monsignor." Beg. Nov. 19: "The Empire Strikes Back." #2—"An Officer and a Gentleman." #3—"The Missionary."

Union County

840. **BERKELEY HEIGHTS—BERKELEY—** 464-8888. Thru Nov. 18: "Diner."

841. **CRANFORD—RKO—** 276-9120. #1—Thru Nov. 18: "First Blood." Beg. Nov. 19: "The Empire Strikes Back." #2—"Time Bandits."

842. **ELIZABETH—ELMORA—** 352-3483. Thru Nov. 18: "La Cage aux Folles"; "The French Lieutenant's Woman."

846. **LINDEN—TWIN—** 925-9787. #1—"E.T. the Extra-Terrestrial." #2—Thru Nov. 18: "Rocky III." Beg. Nov. 19: "Fantasia."

848. **ROSELLE PARK—PARK—** 245-0358. Thru Nov. 18: "Tron." Beg. Nov. 19: "Monsignor."

849. **SUMMIT—STRAND—** 273-3900. "Tex."

851. **UNION—FIVE POINTS—** 964-3466 "Creepshow."

852. **UNION—LOST PICTURE SHOW—** 964-4497. "The Chosen."

854. **UNION—RKO UNION—** 686-4373. #1—"The Missionary." #2—Thru Nov. 18: "Slumber Party Massacre." Beg. Nov. 19: "The Empire Strikes Back."

857. **WESTFIELD—RIALTO—** 232-1288. #1—Tent.: "Tex." #2—"E.T. the Extra-Terrestrial." #3—Thru Nov. 18: "Diner." Beg. Nov. 19: "The Last Unicorn."

858. **WESTFIELD—TWIN—** 654-4720. #1—Thru Nov. 18: "National Lampoon's Class Reunion." #2—Thru Nov. 18: "Moonlighting."

Bergen County

860. **BERGENFIELD—PALACE—** 385-1600. Thru Nov. 18: "Halloween III: Season of the Witch." Beg. Nov. 19: "Monsignor."

861. **CLOSTER—CLOSTER—** 768-8800. Thru Nov. 18: "Halloween III: Season of the Witch." Beg. Nov. 19: "Monsignor."

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"Time Bandits." #2—"First Blood." #3—"An Officer and a Gentleman." #4—"National Lampoon's Class Reunion."

863. **EMERSON—TOWN—** 261-1000. "The Missionary."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—Beg. Nov. 19: "The Last American Virgin." #2—"E.T. the Extra-Terrestrial."

866. **FAIRVIEW—TWIN—** 941-2424. #1—"The Burning." #2—"The Missionary."

867. **FORT LEE—LINWOOD—** 944-6900. #1—"My Favorite Year." #2—"Creepshow."

868. **FORT LEE—SHARON—** 224-0202. Thru Nov. 18: "Moonlighting."

873. **OAKLAND—TWIN—** 337-4478. #1—"National Lampoon's Class Reunion." #2—"The Missionary."

875. **PARAMUS—BERGEN MALL—** 845-4449. Thru Nov. 18: "Tex." Beg. Nov. 19: "Yol."

876. **PARAMUS—CINEMA 35—** 845-5070. "E.T. the Extra-Terrestrial."

878. **PARAMUS—RKO ROUTE 4—** 487-7909. #1—"Fantasia." #2—"First Blood." #3—Thru Nov. 18: "Time Bandits." Beg. Nov. 19: "The Empire Strikes Back." #4—"Creepshow." #5—"The Missionary." #6—"Monsignor." #7—"An Officer and a Gentleman."

879. **PARAMUS—RKO ROUTE 17—** 843-3830. #1—"My Favorite Year." #2—"National Lampoon's Class Reunion."

882. **RIDGEFIELD PARK—RIALTO—** 641-2115. Thru Nov. 18: "Star Trek II: The Wrath of Khan." Beg. Nov. 19: "Monsignor."

883. **RIDGEWOOD—RKO WARNER—** 444-1234. #1—"An Officer and a Gentleman." #2—"First Blood."

884. **RUTHERFORD—WILLIAMS CENTER—** 933-3700. #1—Thru Nov. 18: "Bambi." #2—Thru Nov. 18: "Yes, Giorgio."

885. **TEANECK—CEDAR LANE—** 836-3430. RKO Classics.

886. **TENAFLY—BERGEN—** 567-0004. "My Favorite Year."

888. **WASHINGTON TOWNSHIP—CINEMA—** 666-2221. Tent.: "Tex."

889. **WESTWOOD—PASCACK—** 664-3200. "Creepshow."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York*'s critic.**

ALONE IN THE DARK—(1hr. 30m., '82) A young doctor and his family are terrorized by escaped mental patients during a power blackout. With Jack Palance, Donald Pleasence and Martin Landau. Dir. Jack Sholder. R. **32, 37, 78, 97, 201, 203, 210, 412, 420, 448, 541, 550, 600, 602, 603, 658, 702, 714, 717, 801**

AMOR BANDIDO—(1hr. 38m., '82) In Portuguese, Eng. subtitles. A bit of low-grade Brazilian *verismo* about a teen-age prostitute in Rio and her young-punk lover, who makes his living knocking off cab drivers. The movie is certainly on relaxed terms with lowlife characters; it doesn't soften or patronize, but it doesn't bring much insight either. Grim and unconvincing, and borderline trashy. Dir. Bruno Barreto. **61**

★**BOAT, THE**—(2hrs. 30m., '82) Dubbed in English. Life in the bilgy hell of a German U-boat in World War II. This technically astonishing German-made production is heroic in a somber way—fear and the expectation of death hang over everything, and the only real jubilation comes when the men survive another day's fighting. The director, Wolfgang Petersen, does all he can to make you feel you're inside the sub—the soundtrack registers everything, from tiny tremors to terrifying depth-charge blasts off the port bow. Petersen whips through the narrow compartments, and you see hams hanging, men sacked out on the floor, and you sense the stink of fear and filth. It's a thrillingly *physical* movie. With Jürgen Prochnow as the quietly charismatic captain, a man so alert to the life of his boat that he commands with only a few words. R. **39, 504, 548, 706, 720**

BRIMSTONE AND TREACLE—(1hr. 25m., '82) A sinister stranger courts an English matron and her husband in order to seduce their daughter. With Sting, Joan Plowright and Denholm Elliott. Dir. Richard Loncraine. R. **9, 71**

BUGS BUNNY'S 3RD MOVIE: 1001 RABBIT TALES—(1hr. 14m., '82) A compilation of old and new Warner Brothers cartoons, with Bugs, Daffy Duck, Yosemite Sam and others, and with the voice characterizations of Mel Blank. Dir. Friz Freleng, Robert McKimson, David Detiege, Art Davis and Bill Perez. G. **20, 32**

BURDEN OF DREAMS—(1hr. 33m., '82) Les Blank's very informative documentary about the various mishaps encountered by Werner Herzog in the Peruvian Amazon during the making of *Fitzcarraldo*. Blank, a friend of Herzog's, doesn't provide a critical framework on what happened, and you have to do a fair amount of sorting out on your own. But Herzog's humorless fanatacism is clear enough: a dangerous man, disarmingly gentle in demeanor. **93**

BURNING, THE—(1hr. 30m., '82) The revenge of a summer camp caretaker who is burned and disfigured as a result of a prank. With Brian Matthews and Leah Ayres. Dir. Tony Maylam. R. **37, 202, 567, 635, 714, 790, 806, 822, 866**

CÉLESTE—(1hr. 47m., '82) In German, Eng. subtitles. A chronicle of the last nine years in the life of Marcel Proust, based on the memoirs of his housekeeper, Céleste Albaret. With Eva Mattes and Jürgen Arndt. Dir. Percy Adlon. **86**

CHILLY SCENES OF WINTER—(1hr. 32m., '82) Joan Micklin Silver has re-edited her 1979 film, *Head Over Heels*, and restored the title of Ann Beattie's novel, a contemporary romance, from which it is based. With John Heard, Mary Beth Hurt, Peter Riegert and Gloria Grahame. PG. **70, 97**

★**CHOSEN, THE**—(1hr. 48m., '82) Surprisingly solid, intelligent and satisfying. At the end of World War II, in Brooklyn, two clever, learned Jewish boys, sons of immigrants, become friends. Reuven Malter (Barry Miller), a shrewd, guarded streetwise kid, is the son of a professor and writer on Jewish affairs (Maximilian Schell). Danny Saunders (Robby Benson), tall, stern, with curly sidelocks, a Hasid from a long line of rabbis, has been raised in silence by his awesome father, the white-bearded patriarch Reb Saunders (Rod Steiger). The movie is devoted to the struggle between the assimilated Jews and the fiercely sectarian ones, to the contrasting joys of American secular life and the grave ecstasies of the Hasidic milieu, a culture so serious about ideas that a boy's reading the "wrong" books (Freud instead of the Talmud) is a major scandal. Adapting Chaim Potok's novel, director Jeremy Paul Kagan and screenwriter Edwin Gordon hit the right note of awe and skepticism in their portrait of the Hasidim. It's a sweetly serious movie, extremely well-acted, with respect for its subject and its audience. PG. **54, 113, 414, 558, 705, 852**

COME BACK TO THE 5 AND DIME, JIMMY DEAN, JIMMY DEAN—(1hr. 49m., '82) Reviewed in this issue. **86**

CREEPSHOW—(2hrs. 2m., '82) A horror film of five stories written by Stephen King. With King, Hal Holbrook, Adrienne Barbeau, Fritz Weaver, E.G. Marshall and Viveca Lindfors. Dir. George Romero. R. **22, 41, 70, 83, 92, 111, 201, 206, 210, 225, 237, 303, 307, 401, 403, 412, 420, 428, 439, 512, 519, 523, 526, 541, 558, 567, 600, 606, 625, 628, 632, 709, 714, 717, 721, 727, 732, 745, 747, 775, 779, 792, 793, 798, 801, 806, 811, 851, 867, 878, 889**

★**DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmenia Wiggens Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is menaced by thugs who are dreamlike archetypes; he's saved by a sort of Zen fairy godfather, cooler than Bogart, who shows up in his classic white Citroën at moments of danger. Silly? Only if you're indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. R. **55**

★**E.T. THE EXTRA-TERRESTRIAL**—(1hr. 55m., '82) Steven Spielberg's masterpiece, and one of the most beautiful fantasy-adventure movies ever made. Accidentally left behind by outer-space visitors, a smallish-brown creature, brilliant but physically vulnerable, takes refuge in the bedroom of a ten-year-old boy in the California suburbs. The boy, Elliott *(Henry Thomas), aided by his big brother, Michael* (Robert Macnaughton), and his gravely beautiful little sister, Gertie (Drew Barrymore) secretly cares for the extra-terrestrial (E.T., for short) as if it were a peculiarly intelligent wild animal. The story, written by Melissa Mathison from an idea of Spielberg's, is similar, in outline, to a number of classic child-and-animal tales, but Spielberg has filled it out with astounding and often hilarious moment-by-moment detail. He makes physical beauty dramatically exciting, and in the last three-quarters of an hour he holds the audience in so powerful a grip that one has to go back forty years or more for comparisons. What fuses the movie's separate moods is the sense that children have special qualities of mind and character—generosity, concern—that adults don't have. Carlo Rambaldi created E.T.; the soaring music is by John Williams. PG. **21, 36, 72, 103, 201, 206, 212, 307, 401, 403, 413, 420, 428, 512, 528, 533, 536, 567, 571, 601, 625, 633, 640, 662, 709, 714, 732, 744, 773, 783, 807, 846, 857, 864, 876**

EATING RAOUL—(1hr. 27m., '82) Writer-director Paul Bartel has domesticated the forbidden and tamed the untamable—he's made a pleasant, rather mild little comedy about murder, perversion and cannibalism. Bartel plays Paul Bland, and the talented Mary Woronov plays Paul's wife Mary. Short of cash, the Blands lure L.A.'s wealthy swingers and perverts into their apartment with the promise of exotic pleasures and then bump them off with the swing of a frying pan. *Eating Raoul* is a spoof of the American ideal of capitalistic entrepreneurship and an outlandish native version of such ironically genteel English murder comedies as *Kind Hearts and Coronets.* The wild card in the movie is fleshy, handsome Robert Beltran, who plays Raoul, the all-purpose Chicano hustler who joins the Blands in their scheme. He makes a play for Mary, but when he's shunted aside, your responses go cold. Who cares about the placidly celibate Blands? At least Raoul has some juice in him. The movie seems to be saying that sexual desire makes you so disgusting that you might as well be murdered. R. **73**

ENDANGERED SPECIES—(1hr. 37m., '82) Reviewed in this issue. R. **50**

★**FAST TIMES AT RIDGEMONT HIGH**—(1hr. 32m., '82) A sweet, funny exploration of adolescent anxieties and confusions. Director Amy Heckerling—in an auspicious debut—and screenwriter Cameron Crowe (adapting his own book) set their satire of teenage crises in the shopping mall world of the San Fernando Valley. The kids bluff and fake and compete for sexual status among their friends; the bluffs lead to quick collapse and terrible embarrassment. Heckerling brings an overall tenderness to the movie, and her instinctive intimacy with the characters brings you close to the screen. *Fast Times at Ridgemont High* is slightly goody-goody—the kids aren't rebellious and the smug ones are punished—and Heckerling's style isn't especially sensuous or kinetic. But she captures the emotionally specific responses to sex with charm and without moral judgement in a way that eludes most male directors. With Ray Walston and a fresh, young cast, including Jennifer Jason Leigh, Phoebe Cates, Brian Backer, Robert Romanus and Sean Penn. R. **32, 235, 305, 502, 524, 542, 551, 654**

FIRST BLOOD—(1hr. 34m., '82) A Green Beret specialist (Sylvester Stallone), who has been kidnapped and tortured by the Vietcong, wanders into a misty, mountain town in the American Northwest years later and is immediately taken for a hippie drifter by the local sheriff (Brian Dennehy). Too proud to tell anyone of his past, he flies into a rage, swatting cops out of the way like an orangutan. And so a war begins. Stallone, who, in any case, can barely deliver a line, plays this silent character with his smoldering, heavy-lidded stare. He moves well, holding your interest with his physical exploits. Like so many American movies, *First Blood* is both exciting and stupid. Dir. Ted Kotcheff. R. **14, 24, 37, 80, 92, 109, 111, 205, 234, 237, 300, 304, 402, 408, 410, 412, 426, 439, 529, 531, 541, 545, 552, 554, 557, 567, 606, 617, 632, 640, 651, 664, 707, 710, 712, 717, 722, 732, 747, 777, 780, 784, 790, 807, 811, 813, 819, 841, 862, 878, 883**

FITZCARRALDO—(2hrs. 37m., '82) In German, Eng. subtitles. Alas! The books, documentaries, lawsuits, and illnesses generated by Werner Herzog's project are a lot more interesting than the movie itself. Herzog's hero, Fitzcarraldo, a cracked colonial entrepreneur, has a mad dream: He wants to build an opera house at Iquitos, a shabby city on the Amazon in Peru, and bring his hero, Enrico Caruso, to sing there. His blond hair standing straight up, his huge choppers fixed in a proud sneer, Klaus Kinski, as Fitzcarraldo, is overbearing and ludicrous and completely distant, *more a crank than a heroic madman.* Hoping to finance his scheme through a quick killing in the rubber trade, Herzog takes a steamship up one of the tributaries of the Amazon. At the climax, Fitzcarraldo has an Indian tribe haul the huge steamer over a mountain in order to relaunch it in another river. Herzog photographs the ship lying on the mountain from about eight different angles, and yet, despite all his coaxing, the image doesn't yield up much besides its irreducible oddity. It's so monstrous, so static, that it becomes a joke—Herzog's monument to his own foolish will. With Claudia Cardinale. PG. **56**

FIVE DAYS ONE SUMMER—(1hr. 48m., '82) A tragic situation develops when a middle-aged doctor goes on vacation with a much younger woman. With Sean Connery, Betsy Brantley and Lambert Wilson. Dir. Fred Zinnemann. PG. **62**

FRUITS OF PASSION—(1hr. 23m., '82) In French, Eng. subtitles. *The Story of O* continues in the Orient. With Klaus Kinski, Isabelle Illiers and Arielle Dombasle. Dir. Shuji Terayama. **76**

★**GREGORY'S GIRL**—(1hr. 31m., '82) A charmingly innocent comedy about teenagers in a "new town" outside Glasgow, Scotland. Gregory (Gordon John Sinclair), a boy who has grown six inches in the last year and doesn't know what to do with his long legs, falls in love with a blonde girl (Dee Hepburn) at his school. She is so athletic that she gets on the boys' soccer team, which no one seems to mind much. Gregory pursues her gamely, repairing to his ten-year-old sister for advice. Writer-director Bill Forsyth has either created a fantasy world or discovered a corner of the globe where children grow up normally; the movie is sweet, benign, often very funny. With Clare Grogan. PG. **16, 46, 97, 436, 503, 535, 706**

HALLOWEEN III: SEASON OF THE WITCH—(1hr. 38m., '82) Chips of rock from Stonehenge, possessed by witchcraft, are concealed in the Halloween masks of millions of children. With Tom Atkins, Dan O'Herlihy and Stacey Nelkin. Dir. Tommy Lee Wallace. R. **213, 447, 503, 513, 530, 532, 609, 636, 638, 639, 644, 655, 658, 660, 666, 731, 755, 809, 817, 860, 861**

HEARTACHES—(1hr. 38m., '82) Two women, strangers, one pregnant not by her husband, meet and become friends that share special experiences. With Margot Kidder, Annie Potts and Robert Carradine. Dir. Donald Shebib. R. **16, 46, 97**

HEIDI'S SONG—(1hr. 34m., '82) An animated feature based on Johanna Spyri's popular character, Heidi, the orphan girl who goes to live with her grandfather in the Swiss Alps. With the voices of Lorne Greene, Margery Gray, Sammy Davis Jr. and Fritz Feld. Dir. Robert Taylor. G. **35, 44, 82, 104, 410, 412, 447, 450, 552, 570, 603, 613, 634, 635, 640, 705, 711, 717, 756, 790, 800, 822**

JINXED—(1hr. 43m., '82) A hybrid failure that never decides whether it wants to be a daring black comedy or another remake of *The Postman Always Rings Twice.* Bette Midler is most unconvincing as a masochistic blond chippy who lives with a gambling lout, Rip Torn, in a trailer camp. Still, she's the best thing in the movie. Torn has a few funny minutes, particularly when he turns into a stiff, and Ken Wahl, as Midler's young lover, looks like a stiff even when he's walking. An easily forgettable piece of work, directed by the veteran, Don Siegel. R. **6**

L'ADOLESCENTE—(1hr. 33., '82) In French, Eng. subtitles. A young girl grows into a woman in France on the eve of World War II. With Simone Signoret. Dir. Jeanne Moreau. **6, 93**

LAST UNICORN, THE—(1hr. 24m., '82) An animated feature based on the mythological novel by Peter Beagle. With the voices of Mia Farrow, Alan Arkin, Angela Lansbury, Jeff Bridges and Robert Klein. Dir. Arthur Rankin and Jules Bass. G. **30, 83, 97, 103, 109, 201, 206, 210, 221, 234, 237, 401, 403, 413, 420, 428, 448, 512, 528, 533, 541, 554, 571, 621, 629, 631, 632, 649, 651, 709, 710, 714, 731, 735, 813, 819, 822, 857**

★ **LE BEAU MARIAGE**—(1hr. 37m., '82) In French, Eng. subtitles. Sabine (Béatrice Romand), an art student living in Le Mans and studying in Paris, walks out on her married lover, a famous painter, and announces that she is going to get married. She doesn't know *whom* she's going to marry, only that she's had it as a single woman. When she meets Edmond (André Dussollier), a Paris lawyer, at a party, she decides he's the one, and she lays siege to him. Sabine is exasperatingly self-approving, and our attitudes toward her keep changing. The writer-director Eric Rohmer must mean us to find her slightly mad in her single-minded willfulness yet ultimately brave and even noble. She risks everything, and, at times, her humiliation is great. As always, Rohmer's method is analytic and gently ironic. His movies are all talk, and when you're watching them they seem slightly underdone. Afterwards you realize he's given you some of the most satisfying portraits of men and women flirting and falling in or out of love that you've ever seen. PG. **88, 723**

LOLA—(1hr. 54m., '82) In German, Eng. subtitles. Rainer Werner Fassbinder's acridly entertaining gloss on *The Blue Angel* is set in Coburg, a small city in Bavaria, during the Adenauer years—the years of the economic miracle. Lola (Barbara Sukowa), a singer-prostitute, is the mistress of the corrupt building contractor Schuckert (Mario Adorf), a noisy bear of a man about 50, who takes his pleasure with the roaring enthusiasm of a German Henry VIII. Eager for respectability, Lola sets about seducing a new city commissioner, the aristocratic Von Bohm (Armin Mueller-Stahl), whose approval Schuckert needs for a new housing complex. Sukowa, a defiantly unsensual actress, stands on the club stage in her skimpy outfits, rasping out her numbers in hip German-nightclub style—gutteral, insinuating, "angry." When Von Bohm falls into Lola's clutches, the movie gets predictably anguished and mawkish, but then Schuckert shows up again and restores the jovially cynical tone. One of the most approachable of Fassbinder's movies. With Matthias Fuchs as a stock figure—a defeated idealist making dolorous poetic remarks. R. **86, 537, 700**

MEPHISTO—(2hrs. 15m., '82) In German, Eng. subtitles. A whirling, shrieking Klaus Maria Brandauer overacts brilliantly as the German actor, Hendrik Höfgen, who rises from provincial celebrity in Hamburg to become star player and manager of the Prussian State Theater, in Berlin, under the watchful eyes of the Nazis. This Hungarian production, directed by Istvan Szabo, is a study in ambition, intelligence, and moral defeat. Höfgen is always performing—in life, as well as on the stage, he acts out whatever he needs to say or feel in order to get ahead. And so he becomes hollow—the master of the secondhand opinion, the faked commonplace. Szabo jumps through Höfgen's career, his private life, his shift from aesthetic radicalism to philistinism. The superb German actor Rolf Hoppe adds to the stature of the film as a sinister Göring-type minister. Adapted from the novel by Klaus Mann (son of Thomas) which was based on the career of the great German actor Gustaf Grundgens. **16, 570, 788**

★ **MISSIONARY, THE**—(1hr. 29m., '82) An accomplished, old-fashioned comedy about virtue and lust, written by Michael Palin and directed by Richard Loncraine (a graduate of British television) in leisurely deadpan style. Palin plays the Reverend Fortescue, an Anglican missionary who sets up a home for prostitutes in Edwardian London. Scrounging among the upper classes for money to support his work, Fortescue meets a gallery of eccentrics who might have fallen out of the pages of *Punch,* most notably Lord and Lady Ames (Trevor Howard and Maggie Smith)—he a wealthy general of reactionary views, she a bored, libidinous beauty who sets about bedding the reluctant Reverend. Working in the formalized settings of clubs and country houses, Loncraine doesn't settle for easy laughs. The movie depends on a simple comic convention: All women are avid for sex, and any man who doesn't know that is a fool. Satirical and naughty rather than uproarious, the movie's classy surface is nuanced and soothing—a throwback to the golden age of English screen comedy three decades ago. R. **16, 24, 30, 58, 83, 92, 104, 223, 236, 237, 300, 401, 402, 410, 412, 448, 500, 521, 531, 541, 550, 559, 567, 602, 622, 632, 635, 649, 663, 664, 707, 710, 712, 717, 732, 745, 746, 774, 782, 785, 793, 800, 803, 806, 810, 830, 854, 863, 866, 873, 878**

MONSIGNOR—(2hrs. 2m., '82) Christopher Reeve, smiling to himself, gives a very rum performance as a holy high roller—Father John Flaherty, a fighting and fornicating priest, who rises, through charm, diplomacy, and crooked financial manipulations, to an exalted station as one of the princes of the church. The director, Frank Perry, has successfully reproduced the kind of schlock big movie made in 1957, pacing the absurd plot so slowly that you have plenty of time to admire the Vatican sets and the clerical fashions, which are a knockout. Fernando Rey and Adolfo Celi, smooth old pros, are on hand as rival cardinals, in gorgeous red silks, exchanging polite insults while gliding over marble floors, and Jason Miller shows up as a mafia don. The only sour element in the nonsense: Genevieve Bujold, as a postulant who has a desperate fling with Father John. She reads her lines seriously, which exposes her to audience ridicule, while that big goof Reeve stands there smiling to himself like a man who has just made a perfect putt. R. **33, 74, 232, 234, 417, 436, 447, 504, 513, 516, 518, 528, 532, 535, 541, 548, 549, 555, 567, 574, 617, 639, 640, 644, 645, 658, 666, 719, 730, 754, 791, 795, 800, 803, 807, 817, 829, 830, 848, 860, 861, 878, 882**

★ **MOONLIGHTING**—(1hr. 37m., '82) Tense, funny, anguished comedy about four Polish workmen who come to London to refurbish the flat of a wealthy countryman. Their leader, Nowak (Jeremy Irons), an angry, nervous man who suffered a lot of failure in his life, is desperate to complete the job on time, and locks his men in, cutting them off from contact with their families. He begins as a den mother, and winds up declaring his own version of martial law. When money runs short, he becomes increasingly resourceful at cheating the local grocer. The movie can be read as an ironic comment on Polish political life or as a parable of what every film director goes through on a movie set. Jeremy Irons gives a dedicated, slightly humorless performance, but he certainly holds you to the screen. Written and directed by the Polish émigré Jerzy Skolimowski. PG. **16, 58, 78, 211, 403, 533, 559, 570, 625, 702, 745, 773, 781, 795, 858, 868**

★ **MY FAVORITE YEAR**—(1hr. 32m., '82) As the drunken, swashbuckling movie star Alan Swann, Peter O'Toole is magisterially funny—flamboyant yet controlled, egotistical yet enchantingly attentive to his fellow actors. The time is 1954, and matinée idol Swann has agreed to do a guest shot on the hit TV show *Comedy Cavalcade,* which stars the great Stan "King" Kaiser (i.e., Sid Caesar). Swann is a lush and a scoundrel, a spendthrift of his own talent. His looks are even going. Yet the magnificence is still there, and O'Toole gives him an immense courtly charm. As young Benjy Stone, the hotshot comedy writer assigned to keep Swann sober, theater actor Mark Linn-Baker delivers his lines decisively, but he's a glib, busy fellow with frantic hands and a fretful walk. Directing for the first time, Richard Benjamin shows us how the rivalries and hysteria—the tantrums, flip-outs, accidents—were not merely the by-products of live TV but part of what made it possible. As King, Joseph Bologna has Sid Caesar's heft, his bullying force. He plays him as a paranoid young brawler, heroic in his pursuit of laughs. With Bill Macy and Jessica Harper. Written by Dennis Palumbo and Norman Steinberg. PG. **24, 60, 85, 201, 206, 211, 225, 305, 413, 418, 423, 450, 533, 536, 541, 561, 604, 621, 626, 634, 640, 658, 668, 701, 702, 707, 735, 745, 746, 774, 789, 791, 795, 819, 828, 867, 879, 886**

NATIONAL LAMPOON'S CLASS REUNION—(1hr. 25m., '82) The ten-year reunion of Lizzie Borden High School's class of '72 provides the setting for this comedy. With Gerrit Graham, Fred McCarren, Miriam Flynn and Stephen Furst. Dir. Michael Miller. R. **32, 104, 109, 234, 401, 411, 420, 512, 541, 567, 625, 640, 643, 667, 702, 709, 727, 756, 777, 779, 782, 795, 807, 858, 862, 873, 879**

OFFICER AND A GENTLEMAN, AN—(2hrs. 6m., '82) Shrewd, entertaining updating of a genre that flourished forty years ago, the armed-service romance. Richard Gere stars in the Tyrone Power role —the selfish loner who is chastened and humbled in the navy's basic training and becomes a caring human being; the charming David Keith is his buddy, an honorable Southerner from a military family; and Debra Winger and Lisa Blount are the "Puget debs" —working-class Catholic girls who cross the Puget Sound in search of husbands among the future officers. Douglas Day Stewart has given the movie both the narrative strength of old Hollywood films and also their reassuring moral universe. Taylor Hackford's direction is conventional but self-assured and proficient; the movie has undeniable electricity, even though its sexual morality feels musty. Featuring Louis Gossett Jr. as the tough drill sergeant—a classic performance in a very clichéd tradition. R. **23, 31, 60, 205, 223, 231, 303, 419, 423, 426, 450, 517, 519, 529, 531, 540, 567, 603, 625, 628, 651, 664, 707, 714, 716, 719, 751, 775, 782, 793, 796, 807, 830, 862, 878, 883**

SIBERIADE—(3hrs., '82) In Russian, Eng. subtitles. A historical epic tracing the period from before the Revolution to the early 1960s, told through the lives of two Siberian familes. With Nikita Mikhalkov and Ludmilla Gurchenko. Dir. Andre Konchalovsky. **90**

SMITHEREENS—(1hr. 30., '82) A teenage girl struggles to survive on the fringes of the Manhattan New Wave rock world. With Susan Berman, Brad Rinn and Richard Hell. Dir. Susan Seidelman. **6**

SPLIT IMAGE—(1hr. 51m., '82) Danny (Michael O'Keefe), a well-adjusted college athlete, good-looking, a boy with a playful sense of irony who enjoys an affectionate relationship with his parents, meets an earnest girl (Karen Allen) in a restaurant, and follows her to her commune, where he falls under the sway of the sinister cult leader Kirklander (Peter Fonda). But why does he get trapped? Kirklander is a slick phony, and the commune's routines look pathetically childish. If we can see that this stuff is crap, why can't Danny? This unconvincing movie turns vicious as Danny is kidnapped by the slimy Charles Pratt (James Woods) and submitted to a sadistic deprogramming session. Suddenly Danny's parents are made grasping, selfish—an example of the materialistic civilization he's running away from. The movie is thoroughly misanthropic as well as implausible. Directed in a jagged, overwrought style by Ted Kotcheff. R. **51**

STARSTRUCK—(1hr. 35m., '82) An Australian musical about two Sydney kids who enter a rock 'n' roll contest to rescue the family business from bankruptcy. With Jo Kennedy and Ross O'Donovan. Dir. Gillian Armstrong. **48**

STILL OF THE NIGHT—(1hr. 31m., '82) A romantic thriller about a psychiatrist who falls in love with a woman who may or may not have murdered one of his patients. With Roy Scheider, Meryl Streep, Jessica Tandy and Sara Botsford. Dir. Robert Benton. PG. **74**

TEX—(1hr. 43m., '82) Matt Dillon is Tex, the younger of two parentless boys growing up on the Oklahoma plains. A prankster and screw-up at school, Tex is the classic good-bad boy of American family literature: He loves horses, he's uncertain with girls, he's instinctively brave and generous. Dillon is still raw enough to play him without visible calculation. Jim Metzler gives an expert performance as his older brother, Mason, who has grown edgy and harsh from having to pay the bills and take care of Tex. Adapted from one of the popular young-adult novels by S.E. Hinton, *Tex* has a basic decency about it that is very touching. The movie's greatest virtue is its insight into the way money shapes values and behavior, even in rural Oklahoma, where everyone has plenty of room to move around. Written by Charlie Haas and Tim Hunter. Dir. Hunter. PG. 14, 35, 44, 92, 109, 201, 206, 403, 417, 526, 533, 536, 600, 616, 643, 648, 653, 663, 700, 705, 708, 745, 774, 791, 849, 857, 875, 888

★**TIME STANDS STILL**—(1hr. 39m., '82) In Hungarian, Eng. subtitles. A volatile and funny movie, directed by the young Hungarian Péter Gothár, about the generation of Hungarian youth following the 1956 revolution. Teenage affairs, drunken parties, school troubles—the normal uproar of adolescence—gets filtered through the lens of political memory. None of these activities is quite free of political meaning. Caught between paranoid, warring adults, the kids are pulled this way and that, and they're hit at the same time by a thunderbolt from the capitalist West—Elvis, the Beatles, the whole rock revolution of the fifties and sixties. In a Communist state that introduces power into every relationship, rock becomes a source of "pure" romantic and rebellious feelings. The whole movie is fiercely poetic: Gothár and his superlative cinematographer, Lajos Koltai, use the camera as a way of giving pleasure through conscious virtuosity, just like the young Orson Welles and Gregg Toland. Working in strikingly unrealistic colors, they've produced a subdued expressionist look of haunting power. With István Znamenák, Aniko Iván and Sándor Soth. 90

TRON—(1hr. 39m., '82) Although the movie is dramatically and humanly nil, director Steven Lisberger and his technicians have produced passages of computer animation that are startlingly different. Jeff Bridges brings some brazen wit to the role of Flynn, a reckless computer programmer, but the other characters are zombies out of Saturday morning serials. While trying to recover a program appropriated by the evil Dillinger (David Warner), Flynn gets drawn into the computer itself, where he meets the alter egos, in human form, of other programmers. The narrative is dismal, but the animation is so entertaining you don't much feel like returning to the real world. The fights and pursuits of the characters inside the computer have the speed and mesmerizing intensity of video games but much greater power when seen on this scale. With Bruce Boxleitner, Cindy Morgan and Bernard Hughes. PG. 11, 38, 549, 645, 800, 809, 829, 848

VERONIKA VOSS—(1hr. 45m., '82) In German, Eng. subtitles. One of the final works of Rainer Werner Fassbinder, who died, at the age of 36, last spring. Veronika Voss (Rosel Zech) is a washed-up film star, a former favorite of Goebbels's, who has become, by 1955, a pathetic morphine addict dependent on the favors of a vicious lady doctor. A rather stolid sportswriter makes an ineffective attempt to save her, but this is the world of Fassbinder, where fate, doom, and depression hang over life like a black cloud. The movie is heavy-spirited and bizarre, fanciful but solemn. In a word, it's dreadful, but it's pure Fassbinder, and that may be enough for some people. Grim and repellent as it is, this sour comment on *Sunset Boulevard* has a malign fascination, and the black-and-white cinematography is dazzling. R. 88

WINTER OF OUR DREAMS—(1hr. 29m., '82) A prostitute hopes to find a new life with a married man. With Judy Davis and Bryan Brown. Dir. John Duigan. 57

★**YOL**—(1hr. 51m., '82) In Turkish, Eng. subtitles. This prize-winning Turkish movie is stiff and distant, and at times the staging and acting are rudimentary, but it's great nonetheless—with passages of overwhelming power that will stay with you for years. Five men, prisoners in a low-security prison, are given a week's leave to visit their families. Outside, they discover that Turkey, under martial law, is one big prison, a morass of paranoia and fear. Blindly, the men act out the cruel logic of a Moslem fundamentalist society—they are as much victims as the women they brutalize. The most memorable sequence: A man marches his wife, who has become a prostitute, through the snow as a way of testing God's judgment of her. He realizes that he wants her just as she is overwhelmed by the cold. Yilmaz Güney supervised the film from prison, issuing instructions to his associates; he then escaped, in October 1981, and completed the film himself while in hiding. PG. 62, 875

Revivals

AIDA—(1hr. 36m., '54) A cinematic adaptation of the Verdi opera. With Sophia Loren (the voice of Renata Tebaldi). Dir. Clementi Fracassi. 657

ARSENIC AND OLD LACE—(1hr. 58m., '44) A hilarious, macabre comedy adapted from Joseph Kesselring's hit Broadway play, about two elderly ladies in Brooklyn with a penchant for pleasantly poisoning people. With Cary Grant, Josephine Hull, Jean Adair, Raymond Massey, Peter Lorre, Jack Carson and Priscilla Lane. Dir. Frank Capra. 10

AWFUL TRUTH, THE—(1hr. 30m., '37) A smart, sophisticated screwball comedy—one of the best. With Irene Dunne, Cary Grant and Ralph Bellamy. Dir. Leo McCarey. 96

BAMBI—(1hr. 9m., '42) Walt Disney's classic animated feature based on Felix Salten's story of a young deer and his forest friends. G. 42, 884

BATTLE OF ALGIERS, THE—(2hrs., '67) In French and Arabic, Eng. subtitles. The thrilling, award-winning drama of the Algerian war, prepared from actual documents and eyewitness accounts with a script by director Gillo Pontecorvo and Franco Solinas, set in Casbah locations. 9

CABIN IN THE SKY—(1hr. 39m., '43) A silly story about churchgoing-versus-hellraising folk, this all-black Vernon Duke musical is one of the few that provided a showcase for the tragically wasted talents of black performers. Eddie Anderson is an engagingly comic ne'er-do-well and a very young Lena Horne an irresistible sinner, but the keystone of the movie is the tremendous Ethel Waters, radiant in such numbers as "Happiness Is Just a Thing Called Joe" and "Taking a Chance on Love." The marvelous score also includes "Honey in the Honeycomb," the title song, and, in a show-stopping number, a dazzling John Bubbles doing his specialty "That's Why They Call Me Shine." Dir. Vincente Minelli. 10, 39

CAT ON A HOT TIN ROOF—(1hr. 55m., '58) Tennessee Williams's drama of a Deep South family thrown into emotional upheaval and bitter soul-searching—despite all this herzschmerz, it's utterly absorbing. With Elizabeth Taylor, Paul Newman and Burl Ives. Dir. Richard Brooks. 39

EMPIRE STRIKES BACK, THE—(1hr. 58m., '80) Grandiose, exciting, imperial in scale, a bit ponderous, and even more spectacular than *Star Wars*, but some of the engaging camp silliness is gone. Once again the Empire, led by Darth Vader, attempts to annihilate the Rebels, Princess Leia (Carrie Fisher), Han Solo (Harrison Ford), Luke Skywalker (Mark Hamill), and Luke's new froglike guru—Yoda, who looks like a squashed Theodore H. White. Adults may be depressed by the absence of real characters and the leaden dialogue, but the dazzling variety of the settings saves the movie. Dir. Irvin Kershner; produced by George Lucas, the Wagner of pop. 41, 54, 109, 203, 234, 306, 411, 417, 424, 428, 528, 536, 541, 558, 602, 617, 625, 627, 629, 632, 709, 714, 716, 719, 727, 730, 752, 758, 777, 791, 803, 830, 841, 854, 878

8 1/2—(2hrs. 20m., '63) In Italian, Eng. subtitles. Federico Fellini's portrait of a jaded movie director—an intellectual and dramatic feast. With Marcello Mastroianni, Anouk Aimee and Claudia Cardinale. 2, 13, 47

EVERY MAN FOR HIMSELF AND GOD AGAINST ALL—(1hr. 50m., '75) In German, Eng. subtitles. Formerly titled *The Mystery of Kaspar Hauser*. A strong, provocative drama based on a true story, the appearance in 1820s Germany of a young man hidden from the world and raised in educational darkness. With Bruno S. Dir. Werner Herzog. 9

FANTASIA—(2hrs., '40) An ample serving of great music masterpieces, joyously and lovingly (if misguidedly) trashed. Works of Beethoven, Tchaikovsky, Dukas, Stravinsky, Schubert and Mussorgsky, rearranged and accompanied by imaginative Walt Disney animations. 45, 234, 308, 418, 562, 566, 637, 728, 807, 827, 846, 878

LA DOLCE VITA—(3hrs., '61) In Italian, Eng. subtitles. An absorbing, epic, apocalyptic film by Fellini. Marcello Mastroianni is the gossip columnist whose cynicism and indifference allow him to observe others as a mirror of himself. With Anita Ekberg and Anouk Aimee. 39

LADY VANISHES (1938), THE—(1hr. 35m.) One of Alfred Hitchcock's most enjoyable masterpieces, starring Dame May Whitty as the nice old lady who disappears during a train ride and Margaret Lockwood and Michael Redgrave as fellow passengers who are determined to find her. It won Hitchcock the New York Film Critics best-director award, and as soon as it was finished David O. Selznick signed him to direct in Hollywood. 13

L'AGE D'OR—(1hr., '30) Luis Buñuel's surrealist masterpiece about lust frustrated by social habit and timidity. A work of unparalleled insolence, *L'Age d'Or* caused riots at its premier in Paris and was banned by the chief of police. It's a savage, frequently obscene attack on the bourgeoisie, the church, society—all the forces that frustrate the expression of individual will. Starring Gaston Modot and Lya Lys. Salvador Dali contributed to the script. 2

LITTLE FOXES, THE—(1hr. 56m., '41) Bette Davis as villainous Regina, the role that gave Tallullah Bankhead her greatest Broadway triumph. A faithful rendering of the Lillian Hellman play—probably her best work. With Herbert Marshall and Teresa Wright. Impeccable deep-focus photography by Gregg Toland. Dir. William Wyler. 89

LOLITA—(2hrs. 31m., '62) Much better than the reviews indicated at the time. In Stanley Kubrick's film (Nabokov did the screenplay himself), Lolita has been aged a couple of years (she's played by Sue Lyon), but the book's satiric savagery is intact. With classic performances by James Mason as the nymphet-inspired Humbert, Peter Sellers as his nemesis Quilty, and Shelley Winters as the unfortunate Charlotte Haze. It's Kubrick's last film before he became an institution. 13

MCCABE AND MRS. MILLER—(2hrs., '71) Robert Altman's most satisfying film. In the cold, snowy, Northwestern frontier town, Warren Beatty's McCabe, a fantasizing entrepreneur, courts Julie Christie's Mrs. Miller, a tough madam with no thoughts of love. The loneliness of the place is palpable—the movie has a sweet mournfulness. 4

PETRIFIED FOREST, THE—(1hr. 15m., '36) Humphrey Bogart's first great screen role was as Duke Mantee, the hardened criminal who holds the sincere, idealistic Leslie Howard, and the lonely, starry-eyed Bette Davis, among others, hostage at a desert gas station. Bogart had created the role in Robert Sherwood's play on Broadway the previous year, and after this smash movie version appeared, Bogart's career took off. Dir. Archie Mayo. 10

RAIN PEOPLE, THE—(1hr. 40m., '69) A pregnant Long Island housewife (Shirley Knight) leaves home to find herself. Along the way she encounters several characters, including a dim-witted football player (James Cann) and a cop (Robert Duvall), but her drive leads nowhere. Francis Ford Coppola directed this moody, pretentious, and very sixties film only three years before making *The Godfather*. 2

RIFIFI—(1hr. 58m., '56) Jules Dassin's film about French gangsters who knock over a jewelry store and then fall out. Remarkably tense, and sexy and violent in ways that excited American audiences twenty-five years ago. With Jean Servais. 10

ROSE, THE—(2hrs. 15m., '79) The final booze-and-drug-shadowed days of a murderously unhappy rock star modeled after Janis Joplin. The movie is a downer all the way but is grimly fascinating. Bette Midler's performance grabs you by the collar—she gets you to feel what she wants you to feel. Frederic Forrest, as a laid-back lover who gives Rose a few minutes of pleasure, is a revelation. With Alan Bates. Dir. Mark Rydell. 6

SLIGHT CASE OF MURDER, A—(1hr. 15m., '38) A Damon Runyon story, with Edward G. Robinson in a screamingly funny role as an ex-gangster trying to live down his past. Dir. Lloyd Bacon. 10

SORROW AND THE PITY, THE—(4hrs. 20m., '72) In French and German, Eng. subtitles. A four-hour-twenty-minute film that holds you transfixed from beginning to end. Starting out as a documentary about one French town during the Occupation in World War II, it spreads in concentric circles—through careful general views with the famous, the obscure, and the infamous, as well as much superbly used previous film footage—to cover France, Germany, England, mankind. It is history and philosophy combined, but also brilliant filmmaking. Above all, it refrains from easy answers about its panoply of war and peace, courage and cowardice, justice and injustice, loyalty to others and persecution of them. If ever a film came close to presenting the full mystery of human personality, this is it. Directed, written, and narrated by Marcel Ophuls. 9

TIME BANDITS—(1hr. 56m., '81) A large-scale fantasy spectacle resembling *The Wizard of Oz*, but dramatically and emotionally a failure. A group of antic dwarfs, helpers of the Supreme Being (Ralph Richardson), lead a little boy through time and space, visiting Napoleon (Ian Holm), Agamemnon (Sean Connery) and Robin Hood (John Cleese). Much of the imagery is extraordinarily imaginative, but the separate episodes, which are sometimes amusing, are held together with library paste, and the picture never builds to anything. Dir. Terry Gilliam 33, 72, 80, 109, 114, 202, 221, 306, 408, 411, 426, 501, 529, 531, 541, 546, 552, 554, 567, 602, 627, 632, 635, 649, 663, 709, 715, 716, 722, 730, 735, 748, 784, 806, 822, 841, 862, 878

XALA—(2hrs. 15m., '75) In French and Woloff, Eng. subtitles. A comedy-drama, filmed and set in Senegal, about corrupt businessmen taking over from the colonialists, and their lingering superstitions and customs. The satirical detail on various lifestyles is fascinating. A quite unusual film. With Leye Thierno. Dir. Sembene Ousmane. 96

Z—(2hrs. 8m., '69) In French, Eng. subtitles. A political thriller, based on conditions in Greece leading to the seizure of power by a military junta. A left-wing deputy is assassinated, and an investigator doggedly tracks the plot to high places. With Yves Montand, Irene Papas and Jean-Louis Trintignant. Dir. Costa-Gavras. 9

THEATER

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

CHGT **Chargit. Telephone** charge to major credit cards.

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● Running more than a year.

● ● Running more than two years.

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Broadway

Previews and Openings

Wednesday, November 24

84 CHARING CROSS ROAD—Ellen Burstyn stars in a play adapted and directed by James Roose-Evans based on Helen Hannff's autobiographical novel about an American author and a British clerk who works at an antiquarian bookstore in London. Joseph Maher co-stars. Previews start 11/24 prior to a 12/7 opening. Previews: Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $17.50-$25; Fri. & Sat. at 8, $20-$27.50; Wed. at 2, $15.50-$22.50. After opening: Tues. & Thurs. at 8, Sat. at 2, Sun. at 3, $20-$27.50; Fri. & Sat. at 8, $22.50-$30; Wed. at 2. $18-$25. **Nederlander,** 208 W. 41st (921-8000). 2 hrs. Major credit cards.

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Elizabeth Ashley, Amanda Plummer, and Geraldine Page, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and fine visual imagination by Michael Lindsay-Hogg. Mon.-Sat. at 8, $24-$30; Wed. at 2, $20-$26; Sat. at 2, $22.50-$28.50. **Music Box,** 239 W. 45th St. (246-4636). 2 hrs., 10 min. All major credit cards.

AMADEUS—David Dukes, John Pankow, and Suzanne Lederer in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$35; Fri. & Sat. at 8, $26.50-$40; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 35 min. Major credit cards. ● ●

ANNIE—Given such surefire ingredients as a chorus line of moppets, a Christmas tree, and a dog called Sandy — only a churl could cavil even if Thomas Meehan's book is a far cry from Harold Grey's comic-strip. Charles Strouse wrote the score, Alyson Kirk is the newest Annie, June Havoc is the newest Miss Hannigan, Harve Presnell is Daddy Warbucks, and Sandy is still Sandy. Wed. & Thurs. at 8, Sun. at 6:45, Sat. & Sun. at 2, $20-$30; Fri. at 8, Sat. at 6:45, $21-$30; Wed. at 2, $16-$30; thru 1/2/83. **Uris,** 51st St. W. of Bdway (586-6510). Credit cards. ● ●

CATS—The London musical has arrived, with a cast of 23 American "cats". Based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, $27.50-$45; Sat. at 2, $25-40; Wed. at 2, $25-$35. **Winter Garden,** 1634 Bdway (239-6222). 2 hrs., 35 min. All major credit cards.

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Tues.-Thurs. at 8, Wed. & Sat. at 2, Sun. at 3, $25-$35; Fri. & Sat. at 8, $30-$40. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 15 mins. Major credit cards. ● ●

CRIMES OF THE HEART—Beth Henley's delicious 1981 Pulitzer Prize-winning play set in a Mississippi town revolving around three sisters. With J. Smith-Cameron, Caryn West, Tim Choate, and Kathy Danzer; directed by Melvin Bernhardt. One of those rare plays about a family love that you can believe and participate in, because it is never sappy or cloying, but rather irreverently prankish and funny. The acting is enchanting throughout. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $20-$30; Wed. at 2, $16-$25. **John Golden,** 252 W. 45th (246-6740). 2 hrs., 45 min. ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Thurs. at 8, Sat. at 2, $27.50-$42.50; Fri. & Sat. at 8, $30-$45; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 10 min. Credit cards.

EVITA—Loni Ackerman is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With Anthony Crivello and David Cryer. Nancy Opel stars at matinees. Tues.-Thurs. at 8, $20-$37.50; Fri. & Sat. at 8, $20-$40; Wed. at 2, $14.50-$30; Sat. at 2, Sun. at 3, $20-$35. **Broadway,** Broadway at 53rd (239-6200). 2 hrs., 20 mins. Major credit cards. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Lisa Brown, Lee Roy Reams, and Jessica James in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, $25-$42.50; Fri. & Sat. at 8, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. All major credit cards. ● ●

FOXFIRE—Hume Cronyn, Jessica Tandy, and Keith Carradine in a new play by Susan Cooper and Mr. Cronyn based on the Doubleday Foxfire books about an Appalachian mountain couple and their son, a country music star who comes home to think out his problems; directed by David Trainer; original music by Jonathan Holtzman; with Katherine Cortez, Trey Wilson, and James Greene. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Ethel Barrymore,** 243 W. 47th (246-0390). 2 hrs., 10 min. All major credit cards.

GOOD—Alan Howard stars in the Royal Shakespeare Company's production of a play with music by the late C. P. Taylor about a college professor who is forced to deal with the Nazi movement in Germany in the 30s; directed by Howard Davies. With Meg Wynn-Owen, David Howey, Felicity Dean, Pip Miller, Kate Spiro, Marjorie Yates, Tim Walker, and Nicholas Woodeson. Mon.-Thurs. at 8, Sat. at 2, $25-$32.50; Fri. & Sat. at 8, $27.50-$35; Wed. at 2, $22.50-$30. **Booth Theater,** 222 W. 45th (239-6200). 2 hrs., 30 min. All major credit cards.

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast is lovable from top (Allen Fawcett in the title role) to bottom. Tues.-Sat. at 8:15; Wed. & Sat. at 2, Sun. at 3; $27.50-$38. **Royale,** 242 W. 45th (239-6200). 1 hr., 45 min. All major credit cards.

MASTER HAROLD... and the boys—Athol Fugard's drama about a 17-year-old white South African youth's relationship with two black men employed by his family; with Lonny Price, James Earl Jones, and Danny Glover. The play is stimulating, and devastating without being depressing; the two black actors are exhilarating, and Mr. Fugard directs with the same insight and control with which he writes. Mon.-Sat. at 8, Sat. at 2, $19-$30; Wed. at 2, $16-$25. **Lyceum,** 149 W. 45th (239-6200). 2 hrs. All major credit cards.

NINE—Raul Julia stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Lilliane Montevecchi, Karen Akers, Taina Elg, Shelly Burch, and Anita Morris. Mon.-Thurs. at 8, $32.50-$37.50; Fri. & Sat. at 8, $35-$40; Wed. & Sat. at 2, $25-$35. **46th St. Theater,** (246-0246). 2 hrs., 45 min. All major credit cards.

OH! CALCUTTA!—Long-running musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Wed. at 8, Sun. at 3, $22-$34, Fri. at 8, Sat. at 7 & 9:30, Sun. at 7, $25-$38. **Edison,** 240 W. 47th (757-7164). 2 hrs., 5 min. All major credit cards. ● ●

THE PIRATES OF PENZANCE—James Belushi, George Rose, Marsha Bagwell, Peter Noone, Maureen McGovern, and Tony Azito in the Gilbert and Sullivan operetta; directed by Wilford Leach. For light-hearted lunacy and magnificently mindless fun, there is nothing like this. It spruces up Gilbert and Sullivan and lights up Broadway. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $21-$35; Wed. at 2, $16-$25; thru 11/28. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 30 min. ●

PRESENT LAUGHTER—George C. Scott stars in and directs a revival of Noel Coward's high comedy about an actor and the many women in his life; with Kate Burton, Dana Ivey, Elizabeth Hubbard, Nathan Lane, and Christine Lahti. Still smooth, silky, luxurious, and thoroughly enjoyable. Tues.-Fri. at 8, Sat. at 2, Sun. at 3, $27; Sat. at 8, $30; thru 1/2/83. **Circle in the Square,** 50th St. W. of Broadway (581-0720). 2 hrs., 10 min. All major credit cards.

PUMP BOYS AND DINETTES—A modest, charming, completely entertaining musical, moved up from off Broadway, by Jim Wann, with Ronee Blakely, Loudon Wainwright III, Deborah Monk, John Foley, Mark Hardwick, and John Schimmel. Mon.-Thurs. at 8, $24.50-$26.50; Fri. & Sat. at 8, $25.50-$27.50; Wed. & Sat. at 2, $22.50-$24.50. **Princess,** 200 W. 48th (586-3903).

THE SHOWGIRL—Mary Soreanu stars in a Yiddish musical about a cantor's daughter who wants to become a musical performer. By Samuel Steinberg and Nellie Cassman; directed by Michael Greenstein. Wed., Thurs. at 2, Wed. at 8, $11.50-$14.50; Sun. at 2 & 5:30, Sat. at 8:30; $12.50-$19.50. **Town Hall,** 123 W. 43rd (921-9442).

SOPHISTICATED LADIES—Maurice Hines and Judith Jamison in a gorgeous and sprightly musical production featuring to great advantage the splendidly sinuous and sultry works of Duke Ellington, directed & choreographed by Michael Smuin. With Don Correia, Phyllis Hyman, Donna Drake, Gary Chapman, Michael Scott Gregory, and Mercedes Ellington. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $23-$32.50; Fri. & Sat. at 8, $24-$35; Wed. at 2, $19-$27.50. **Lunt/Fontanne,** 205 W. 46th (586-5555). 2 hrs., 15 min. All major credit cards. ●

TORCH SONG TRILOGY—*International Stud, Fugue in a Nursery,* and *Widows and Children First,* all by and with Harvey Fierstein, and with Court Miller. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$32.50. An amusing as well as moving trio of plays about the homosexual world. **Little Theater,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards.

TWICE AROUND THE PARK—Anne Jackson and Eli Wallach in Murray Schisgal's new comedy, described as a romantic romp, set on the East and West sides of Central Park with Mr. Wallach playing both an unemployed actor and a taxicab owner. Ms. Jackson appears as a policewoman and a housewife. Directed by Arthur Storch. Mon.-Thurs. at 8, Sat. at 2, $17.50-$27.50; Fri. & Sat. at 8, $19.50-$30; Wed. at 2, $15-$25. **Cort,** 138 W. 48th (489-6392). 1 hr., 50 min. All major credit cards.

WOMAN OF THE YEAR—Raquel Welch stars in a musical based on the film of the same name, with book by Peter Stone, music by John Kander, lyrics by Fred Ebb; directed by Robert Moore. Jamie Ross is Raquel's co-star. There is brightness, shrewdness, and measured invention throughout. Tues.-Fri. at 8, Sat. at 2, Sun. at 3, $25-$35; Sat. at 8, $30-$40; Wed. at 2, $20-$30. **Palace,** 1564 Broadway (757-2626). 2 hrs., 30 min. All major credit cards. ●

Off Broadway

BREAKFAST WITH LES AND BESS—Lee Kalcheim's comedy about two popular talk-show hosts; directed by Barnet Kellman. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $9-$11; from 11/23. **Hudson Guild, 441 W. 26th (760-9810).**

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men. With Caroline Lagerfelt, Cynthia Harris, Nicolas Surovy, Ivar Brogger, Caroline Kava, John Pankow, and Michael Jeter; directed by Tommy Tune, who has developed into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16.50-$20.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782).

THE DINING ROOM—A. R. Gurney's comedy stars Mark Arnott, Debra Mooney, Cara Duff-MacCormick, Mary Wright, Charles Kimbrough, Nicolas Hormann; directed by David Trainer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7, $12-$14. A Playwrights Horizons production. **Astor Place Theater,** 434 Lafayette St. (254-4370).

DO LORD REMEMBER ME—Memory play by James de Jongh, with Glynn Turnman, Frances Foster, Charles Patterson, Lou Myers, and Ebony Jo-Ann; directed by Regge Life. A 1936 federal project interviewed former slaves, and these are their words and songs. It gathers momentum as it goes along, and becomes a proud testimonial to the black—and human—spirit under duress. **American Place,** 111 W. 46th (247-0393).

EDMOND—David Mamet's play, directed by Gregory Mosher, with Paul Butler, Joyce Hazard, Bruce Jarchow, Marge Kotlisky. Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10, Sun. at 7. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

EXTREMITIES—William Mastrosimone's play, starring Susan Sarandon, about rape and revenge; directed by Robert Allan Ackerman. With James Russo, Ellen Barkin, and Deborah Hedwall. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20; from 11/26. Playhouse 91, 316 E. 91st (831-2000).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $13-$17. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

GENIUSES—Peter Evans and Tom Ligon in Jonathan Reynolds's thoroughly funny farce set in the Philippines during the filming of an epic; directed by Gerald Gutierrez. A highly civilized satire that stays consistently in high gear with a steady flow of gags. Tues.-Fri. at 8, Sat. at 7 & 10; Sun. at 3 & 7; $16. **Fairbanks Theater,** 432 W. 42nd St. (279-4200).

GREATER TUNA—Joe Sears and Jaston Williams star in a new comedy about Texas's third smallest town, written by Williams, Sears, and Ed Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. at 7 & 10, Sun. at 3; $16-$18. **Circle in the Square (downtown), 159 Bleecker St. (254-6330).**

THE GUYS IN THE TRUCK—Howard Reifsnyder's comedy behind the scenes at TV sports broadcasting during a football game; directed by David Black. Wed.-Sat. at 8. Sat. at 2, Sun. at 3; $10; thru 11/20. **ATA Sargent Theater,** 314 W. 54th (581-3359).

THE HOLLY AND THE IVY—Revival of Wynyard Browne's play about the grown-up children of a minister who gather together with him at Christmas with their problems; directed by Lindsay Anderson. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $16-$20. **Roundabout Stage Two,** 307 W. 26th (242-7800).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Fri. at 8, $18-$22.50; Sat. at 7 & 10, Sun. at 3 & 7:30. $20-$25. **Orpheum,** 126 Second Ave. (239-6200).

ONE MO' TIME—A charming, enthusiastic musical, conceived and directed by Vernel Bagneris, features Bruce Strickland, Red Wilcher, Carol Woods, Peggy Alston, and Frozine Jo Thomas. Music onstage by New Orleans Blue Serenaders. The performers are radiant and the true joy of the show lies in personalities and their interactions. The whole affair exudes infectious goodwill. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16.95-$24.95. **Village Gate,** 160 Bleecker St., at Thompson (475-5120). ● ●

PENELOPE—Joy Franz in J. Radloff's play about a Broadway star and her lovers. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. **Perry St. Theater,** 31 Perry St. (255-9186).

PLENTY—Kate Nelligan and Edward Herrmann star in David Hare's play about England from WW2 days to present times. Tues.-Sun. at 8, Sat. & Sun. at 3; $12-$14; thru 11/28. "Interesting" is the word for *Plenty.* **Public Theater,** 425 Lafayette St. (598-7150). Sold out here, but will play On Broadway at the Plymouth 12/28 (through 3/27/83) and you can phone 239-6200 for tickets.

R.S.V.P.—A musical revue of contemporary life in New York by Rick Crom, with Glen Kelly, John Wyatt. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $12-14. **Theatre East,** 211 E. 60th (838-0177).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Nancy Marchand stars in Christopher Durang's satirical comedy; directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16-$18. Opening playlet is Durang's *The Actor's Nightmare.* **Westside Arts,** 407 W. 43rd (541-8394). ●

SOME MEN NEED HELP—Treat Williams plays a young executive and Philip Bosco costars as a tough Italian stranger who mysteriously appears at his doorstep determined to change his life, in John Ford Noonan's play; directed by John Ferraro with acumen and resourcefulness. Tues.-Fri. at 8, Wed. at 2, Sat. at 7 & 10, Sun. at 3; $16-$20. **47th St. Theater,** 304 W. 47th (757-5458).

TRUE WEST—Sam Shepard's play, directed by Gary Sinise, starring John Malkovich (who gives an overwhelming performance), about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $12-$16. **Cherry Lane Theater,** 38 Commerce St. (989-2020).

Theater Companies

ACTORS REP—Jess Gregg's *The Men's Room,* one of the three one-act plays linked by a common theme—self deceit; directed by Henry Butler. 11/18-20, 22, 26 & 27 at 8, 11/21 & 28 at 3 & 7:30 & 11/29 at 7; $6; **Theater,** 303 E. 44th (687-6130).

AMAS REP—*Louisiana Summer,* by Robert and Bradley Wexler, tells of two girls, one black, one white, growing up in the late 1940s South. Kimberly Mucci and Sonia Baily co-star; directed by Robert Stark. Thurs.-Sat. at 7:30, Sun. at 3; $6; thru 11/21. **AMAS Rep,**1 E 104th St.(369-8000).

CIRCLE REP—Pulitzer Prize-winning Lanford Wilson's latest play, *Angels Fall,* written with tact, insight, and sprightly dialogue, and directed in a masterly fashion by Marshall Mason, deals with crises in the lives of travelers brought together in a mission in New Mexico by a nuclear accident. The acting ensemble (Fritz Weaver, Danton Stone, Barnard Hughes, Tanya Berezin, Brian Tarantina, and Nancy Snyder) can hardly be improved upon. $15-$17.50; thru 11/28. **Circle Rep,** 99 7th Ave. So. (924-7100).

CSC REP—Strindberg's *Ghost Sonata;* Goethe's *Faust,* pts. 1 & 2. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 2; $10-$11; thru 11/30. **CSC Theater,** 136 E. 13th St. (677-4210).

JEAN COCTEAU REP—Jean-Paul Sartre's *The Condemned of Altona,* thru 11/21; in repertory with Strindberg's, *Swanwhite,* thru 1/23/83. **Theatre,** 330 Bowery (677-0060).

EQUITY LIBRARY THEATER—*New Faces of 1952,* revival of the Leonard Sillman revue with words and music by Ronny Graham, Arthur Siegel, Sheldon Harnick, Michael Brown, June Carroll; directed by Joseph Patton. Tues.-Sun. at 8, Sat. & Sun. at 2:30; thru 11/21. **ELT,** 103rd St. & Riverside Drive (663-2028).

MANHATTAN THEATRE CLUB—Cabaret: John O'Neal in his one-man show of folklore and anecdote, *Don't Start Me Talkin' or I'll Tell Everything I Know; Sayings From the Life and Writings of Junebug Jabbo Jones.* Tues.-Sun. at 8:30, Fri. & Sun. also at 10:30; thru 11/21. **MTC,** 321 E. 73rd (472-0600).

NEGRO ENSEMBLE COMPANY—Charles Fuller's *A Soldier's Play,* a drama set at the beginning of WWII in 1940, about murder and soldiers, is satisfyingly multifarious and avoids pigeonholes, pitfalls, easy answers, and easy questions. Fuller's work consistently elicits intellectural interests, emotional involvement, and critical assent. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $10-$15. **Theater Four,** 424 W. 55th (246-8545).●

NUESTRO TEATRO—Lorca's *La Casa de Bernarda Alba,* directed by Luz Castanos. Fri. & Sat. at 8, Sun. at 3; $6; thru 11/28. **Theater,** 112 E. 23rd (673-9430).

PAN ASIAN REP—R. A. Shiomi's *Yellow Fever,* about the antics of private eye Sam Shikaza, a Japanese-American character, as he tries to unravel a mystery; directed by Raul Aranas. Wed.-Sat. at 7:30. Sat. & Sun. at 3; $6, $8, $12; from 12/1. **28th St. Plyhse,** 120 W. 28th (255-7293).

PHOENIX THEATER—Michael Hastings's *Two Fish in the Sky,* set in London, centering on a Jamaican (Cleavon Little) in his 30s who tries to outwit the bureaucracy; directed by Steven Robman. Tues.-Fri. at 8, Sun. at 3 & 8, Sat. at 7 & 10; $14-$16; thru 11/28. **St. Peter's Church,** 54th & Lexington (730-0791).

PLAYWRIGHTS HORIZONS—First play of the season is *The Rise and Fall of Daniel Rocket,* by Peter Parnell, about a boy who dreams he can *fly!* Thomas Hulce plays the title role; directed by Gerald Gutierrez. From 11/17. **Theater,** 416 W. 42nd (564-1235).

REPERTORIO ESPANOL—Federico Garcia Lorca's *Donna Rosita, La Soltera,* Emilio Carballido's *Te Juro Juana, Que Tengo Ganas* Jose Ignacio Cabrujas's *El Dia Que Me Quieras,* in Spanish in repertory thru November; $7-$8. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

ROYAL COURT REP—Phyllis Craig's *Bargain for Murder, Murder One,* and *Revenge Is Sweet,* Mon.-Sat. at 8, Sun. at 3; $6; thru November. **Theater,** 301 W. 55th (997-9582).

THE TROUPE—Downstairs: Ward Morehouse III's *The Actors;* directed by Andy Milligan; Robert Bonds, Che Moody, Jane Harvey, Alex Jerome. Upstairs: Gregg Feistman's *The Debutant,* directed by Gary Bihler. Thurs.-Sat. at 8, Sun. at 3; $4; thru 11/21. **Troupe,** 335 W. 39th St. (244-9699).

WEST SIDE REP—Henrik Ibsen's *Hedda Gabler,* directed by Andres Castro. Fri.-Sun. at 8; $5; 11/19-2/20/83. **Theater,** 252 W. 81st (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AMPHITRYON 38—Jean Giraudoux's satire on love and war, adapted by S. N. Behrman, directed by Laurence Powell. 11/18 at noon and 8; 11/19 at 8, 11/20 at 2 & 8, 11/21 at 2; $2. Bronx Community College Theater's **Hall of Fame,** University Ave. & W. 181st, Bronx (220-6312).

A IS FOR APPLE—William Pardue's comedy drama, focusing on college education. Wed.-Sat. at 8; $5; 11/24-12/18. With Kevin Hagan, Annette Sydow, Sue Jiosa, and Fae Rubenstein. ATA Annex, 314 W. 54th (581-3044).

BACK TO BACK—Al Brown's comedy, set in a trench in South Vietnam in 1966; directed by Douglas Johnson; starring Keith Gordon and Eugene Lee. Thru 11/21; $8; call theater for specifics. **WPA Theater,** 138 Fifth Ave. (691-2274).

BLUE SKIES FRENCH FRIES—Paul Levin's comedy-drama, set in a backwater industrial town in the north-east; directed by Jack Chandler. $8; thru 11/28. St. Peter's Hall, 336 W. 20th (869-3981).

THE BOOGIE-WOOGIE RUMBLE OF A DREAM DEFERRED—Vinnette Carroll's new music adaptation of Irwin Shaw's anti-war classic, *Bury the Dead;* music and lyrics by Micki Grant. Thurs.-Sat. at 7:30, Sun. at 5; $8. **Urban Arts,** 227 W. 17th St. (924-7820).

THE BOY FRIEND—Revival of the musical spoof of the 1920s, by Sandy Wilson, directed and choreographed by Tom Briggs. With Jane Jensen, Richard Liedle, Kimberly Duff, Clay Guthrie. Thurs.-Sat. at 8, Sat. & Sun. at 2:30; $7, $8; thru 11/20. **St. Bart's Playhouse,** 109 E. 50th (751-1616).

CABARET PLANET—Play with music, by Monica Gross, Edgardo Acevedo, Jeff Burchfield, and Vito Ricci; directed by Monica Gross. Thurs. & Sun. at 8, Fri. & Sat. at 8 & 10; $6; thru 12/12. **Mercer St. Theater,** 19 Mercer (254-5870).

CELLO MARKS—Tom Labar's play, directed by Lee Paves. 11/17-20, at 8; $4. **American Theater,** 314 W. 54th (581-3044).

CHICAGO CITY LIMITS—An improvisational group, with material that changes every few months (same cast). Wed. & Thurs. at 8:30; $7.50. Fri. & Sat. at 8:30 & 11; $10. **Theater,** 351 E. 74th (772-8707).

DAVID AND PAULA—Howard Fast's play about two eras in the life of the Ben-Gurions; directed by Stanley Brechner; starring David Margulies and Veronica Castang. Wed., Thurs. & Sat. at 8; Sun. at 2; $9; thru 12/19. 92nd St. Y, at Lexington (427-4410).

DIAL M FOR MURDER—Revival of the Frederick Knott play; directed by David McNitt. Fri. & Sat. at 9; $5; thru 12/18. **Eastside Center,** 931 First Ave. (486-1431).

THE EARLY YEARS—Part One of the "Alexandriad" trilogy, retelling the life of Alexander the Great, written and directed by Yannis Simonides. Wed.-Sat. at 8, Wed. & Sat. at 2. **Greek Theater,** 120 W. 28th (869-3530).

EAT THE CLOCK—Musical revue by Judy Carlson and David Chase during which different characters spring to life in a boarded-up diner and live out their food fantasies; directed by Debbie Thompson. Fri. at 8:30; Sat. at 10:30; $6; thru December. **78th St. Lab,** 236 W. 78th (595-0850).

FINDING DONIS ANNE—Hal Corley's play about a woman's search for her daughter; directed by

Rebecca Guy. Thurs.-Sat. at 8, Sun. at 7; $8; thru 11/21. **Ark Theater,** 131 Spring St. (431-6285).

FIRST AMENDMENT COMEDY AND IMPROV SHOWS—Made from audience suggestions. Thurs.-Sat. at 8:30, Fri. & Sat. at 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

FREEDOM AIN'T NO BOWL OF CHERRIES—All-new political musical comedy by Joan Harvey and John Amato. Thurs.-Sat. at 8; $5. **Truck and Warehouse Theater,** 79 E. 4th (254-5060).

THE GODS IN SUMMER—Jack Hofflander's Swedish-American family drama; directed by John Raymond. 11/18-21, 26-28; Thurs. thru Sat. at 8, Sat. & Sun. at 3; $6. **Apple Corps Theater,** 601 W. 51st (664-0027).

GOING STEADY AND OTHER FABLES OF THE HEART—Eugene Baldwin's play, directed by William Hunt, is about the reunion of two couples from highschool days. Thurs., Fri. & Mon. at 8, Sat. & Sun. at 2 & 7; $8, $12. **Mezzanine Theater,** 108 W. 43rd (221-9088).

GOLDEN GIRL—Peter Occhiogrosso's play examines a segment in the life of the actress Frances Farmer; directed by Ron Link; with Maria Duval in the title role, and Joe Cortese as Clifford Odets. Thurs.-Sun. at 8; $4. **Theater for the New City,** 162 Second Ave. (254-1109).

HAMLET—Diane Venora plays the title role, with Bob Gunton as Claudius, Kathleen Widdoes as Gertrude, Pippa Pearthree as Ophelia, and Robert Westenberg as Laertes; directed by Joseph Papp. Call theater for details. **Public/Anspacher Theater, 425 Lafayette St. (598-7100).**

HAS ANYONE SEEN HARRY—Barbara Pasternack's comedy, which takes place in a Greenwich Village restaurant, about a woman and the gay man she loves. 11/18 at 6, 11/19, 20 at 8, 11/21 at 2; $4. **Fashion Institute of Technology,** 227 W. 27th (760-7710).

A HATFUL OF RAIN—Revival of the Michael Gazzo play, directed by Barbara Multer. 11/15, 16 at 8; $4. **Jan Hus Theatre,** 351 E. 74th (549-6082).

HUMBUG—Kricker James's play about P.T. Barnum in a one-man show *with* Kricker James; directed by Candace Rose. Mon.-Wed. at 8; $6; thru 11/17. **Storefront Blitz,** 586 W. 42nd (244-3575).

A HUNDRED LBS. OF COFFEE—Mary Tower's play about an Italian longshoreman father who holds the dock record for lifting heavy bags of coffee and who is highly critical of his son who comes to live with him; directed by Vince Pacimeo. Wed.-Sat. at 8; $5; from 11/24. **American Theater,** 314 W. 54th (581-3044).

INQ.—Ciaran O'Faolain's series of comedy sketches journeying into the wilderness of human speech. Sun.-Wed. at 7:30; $4; thru 12/8. **18th St. Plyhouse,** 145 W. 18th (499-9666).

IN THE SHADOW OF JORGE LUIS BORGES—Written and directed by S. Terry Gregory, play features Steve Lincoln, Paul Theobold, Merriman Gatch, Irma St. Paul, Irene Shea. Thurs.-Sat. at 8, Sun. at 3; $6; thru 11/21. **University of the Streets,** 130 E. 7th St. (254-9300).

IT'S ONLY A PLAY—Terrence McNally's play about what happens on an opening night in the theater; directed by Paul Benedict. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3; $8; from 11/18. **A. & D. Theater,** 410 W. 42nd (279-4200).

JUST THINK IT OVER, GIACOMINO!—Pirandello's comedy involving an old professor who wants someone to inherit his pension and marries a woman who has a child out of wedlock; directed by William Ellis. Thurs.-Sat. at 8, Sun. at 2; $4. **Ethical Society,** 2 W. 64th (874-5210).

KNIGHTS ERRANT—John Hunt's dramatization of the triumph and tragedy of Richard Nixon as seen through the prism of the case of Alger Hiss; directed by Geoffrey Shlaes. Mon.-Fri. at 8, Sat. at 2 & 8 (11/28 at 3, spec. perf.); $4; from 11/26. **INTAR,** 420 W. 42nd (245-8245).

LEAF AGAINST THE SKY—One-man show created by and starring Jerry Goralnick, subtitled "a fictional autobiography," about a man who tries to overcome harrowing personal traumas. Thurs.-Sat. at 8, Sun. at 3 & 7:30; $5, $7; 11/18-12/8. **Chapel Theater,** 6th Ave. & 20th (242-9726).

LOUIS QUINZE—Sandra Jenning's contemporary comedy about contrasting life-styles; directed by Harold Guskin. Thurs.-Sun. at 8; $6; thru 11/28. **Riverwest,** 155 Bank St. (243-0259).

LOVE AFFAIRS AND WEDDING BELLS—Johann Nestroy's farce with songs, a classical comedy of errors by an Austrian writer which premiered in 1843 in Vienna; directed by Maurice Edwards. Thurs.-Sat. at 8, Sun. at 3; $6; thru 11/21. **Classic Theatre,** 114 W. 14th St. (242-3900).

LUCIFER'S APPLE—A play with music by Jerry Rockwood (adapted from Machiavelli's *Mandrake*) set in New York in the 1890s; directed by Marc Mattaliano. Thurs.-Sat. at 7:30; Sun. at 4; $4; thru 11/21. **18 St. Playhouse,** 145 W. 18th (724-2800).

LYSISTRATA—Aristophanes' tale of a battle of the sexes in Athens; adapted and directed by Gary Beck. Wed.-Sat. at 8, Sun. at 2:30 & 7:30; $7; thru 12/5. **Sidewalks Theater, 44** Beaver St. (668-9074).

THE MARRIAGE CONTRACT—Ephraim Kishon's play, in Yiddish, with music, revolving around the search for a religious marriage contract, which the in-laws of a groom-to-be have requested prior to the marriage of their daughter. Sat. at 8, Sun. at 2 & 5:30; $6-$10. **Folksbiene Playhouse,** 123 E. 55th (755-2231).

MARY LYNN AND DAVID ARE HERE!—A revue combining circus arts, comedy, new music, old standards, and magic, with David Cullen and Mary Lynn. Wed.-Sat. at 8, Sun. at 3; $12; from 11/16. **Open Gate Theater,** 29th St. & First Ave. (691-8696).

THE MERRY WIVES OF SCARSDALE—Allan Rieser's comedy which runs true to its name; directed by Don Price, with Anita Keal, Emily Kipp, Natalie Priest. Thurs.-Sat. at 8, Sun. at 3; $4; thru 11/28. **Baldwin Theater,** 160 W. 74th (873-4900).

THE MISER—Moliere's comedy, directed by Tom Regnier. Thurs.-Sat. at 8; $5; 11/18-12/11. **Church of Scientology,** 227 W. 46th (921-1210).

MOTHERS, A SAMPLER—Elaine Sulka's one-woman show of roles, stereotypes, and reality; directed by Ron Daley. Fri.-Mon. at 8; $5; 11/19-12/6. **Cubiculo,** 414 W. 51st (265-2138).

NAKED HIGHWAY—Matt Creeger's comedy/drama; directed by Joe Gage. Wed. & Thurs. at 8, Fri. & Sat. at 7 & 10; Sun. at 7; $14.50 & $16. **Actors Playhouse,** 100 7th Ave. So. (691-6226).

THE NAKED KING—Evgeny Shvarts's satirical comedy making fun of Secret Police, motorcycle mammas, a princess and her hog farmer heart throb; directed by Eduard Staroselsky. Mon.-Wed. at 7:30, Sun. at 1 & 5; $5; 11/15-12/5. Presented by the Moscow Directors' Theater, at the **Educational Alliance,** 197 East Broadway (724-9957).

NIGHT FISHING IN BEVERLY HILLS—Louis Adelman's play takes place on the back patio of a Hollywood home. With Brett Somers and James Pritchett; directed by Cash Baxter. Wed.-Fri. at 8, Sat. & Sun. at 3 & 8, $10-$12. **INTAR,** 420 W. 42nd (279-4200).

NURSE JANE GOES TO HAWAII—Georgia Engel stars in Allan Stratton's bedroom farce about a naive author and her affair with a married man. Tues.-Sat. at 8, Sun. at 2 & 6:30; Wed. at 2:30; $9-$13; thru 11/28. **Theater in the Park,** New York State Pavilion, Flushing Meadow/Corona Park (592-5700).

PERSISTENCE AND PARADOX—Three one-acters: *The Persistence of Memory, Reversals,* and *The Paradox of Authorship,* all by Norman Rhodes. Wed.-Sat. at 8; thru 11/20. **Good Shepherd Faith Church,** 152 W. 66th (254-8583).

PIECES OF LIGHTNING—Joseph McDonald's comedy about an Irish-American family in America today; directed by James Jennings. Wed.-Sat. at 8; $5; thru 11/20. **ATA,** 314 W. 54th (581-3044).

A PLACE CALLED HEARTBREAK—Robert Stokes's play, directed by Todd Peters, casting a new perspective on principle and guilt in a Vietnamese P.O.W. camp. Sun.-Wed. at 8:30; $6; thru 11/24. **78th St. Lab,** 236 W. 78th (595-0850).

A PRELUDE TO HAMLET—Samuel Sussman's play, directed by Walter Kotrba, is involved with politics and murder during the period preceding Shakespeare's *Hamlet.* Thurs.-Sat. at 8, Sun. at 3; $5. **No Smoking Playhouse,** 354 W. 45th St. (582-7862).

PRISONERS & POLITICS—Three one-act plays, G.B.Shaw's *Annajanska the Bolshevik Empress,* Holworthy Hall's *The Valiant,* and Lady Gregory's *The Rising of the Moon.* Fri. & Sat. at 8, Sun. at 3; $6; thru 11/28. **Seventh Sign,** 263 W. 86th (362-3328).

RICHARD III—Skakespeare's historical tragedy about England's most ruthless monarch; directed by John Clingerman. Richard is played by J. Kenneth Campbell. Thurs.-Sun. at 8; $6, $8; 12/4 & 11 at 2; 11/18-12/12. **West Park Church,** 165 W. 86th (877-6810).

PERIOD OF ADJUSTMENT—Tennessee Williams's play, directed by Thomas Edward West, about love and marriage and Christmas Eve. 12/3-5, 9-12, 16-19, at 8. $5. **Park Ave. Church,** 1010 Park Ave. (288-3246).

PORTRAIT OF JENNIE—Revival of the Robert Nathan romantical musical with book and lyrics by Enid Futterman, music by Howard Marren. The action takes place in New York City and Cape Cod in 1938 and the present. Thurs.-Sun. at 7:30; $5; from 11/26. **Harry DeJur Playhouse,** 466 Grand St. (598-0400).

THE RIGHTEOUS ARE BOLD—Frank Carney's play about a bold priest who meets the devil in mortal combat to save a girl's soul (in County Mayo); directed by Patrick King. 11/18-21. Evenings at 8, Sun. at 3; $8. **Shakespeare Studio,** 250 Third Ave. (543-7816).

THE RIMERS OF ELDRITCH—Revival of Lanford Wilson's play; directed by Rob Mulholland. Story tells of turmoil and crises in the lives of inhabitants of a nearly-abandoned town. Opener is Wilson's play *Ikke, Ikke, Nye, Nye, Nye.* 11/18 at 7; 11/19, 20, 24, 26, 27 at 8; 11/21, 28 at 2 & 7; $5. **TOMI Theater,** 23 W. 73rd (279-1980).

A RUSSIAN LOVE STORY—Music drama by Leonid Zorin, directed by Iosif Kopytman, based on true facts, starring Lana Anik and Ralph Wakefield. Wed.-Sun. at 8, Sat. & Sun. at 3; $6-$8; thru 11/28. **Newfoundland Theater,** 6 W. 18th St. (927-6812).

SAIGON ROSE—David Edgar's comic-ironic celebration of the fruits of permissiveness (Saigon Rose is a term for a particularly virulent strain of gonnorrhea); directed by Ted Davis. 11/26-28, 12/1-5, 8-12 at 8; Sat. at 7 & 10. **Westside Mainstage,** 424 W. 49th (580-8853).

A SCRAP O' PAPER—Sardou's 19th-century farce concerning a battle of wits for possession of a love letter; directed by Neal Weaver. Wed.-Sat. at 8, Sun. at 3; $6; 11/24-12/19. **Alvina Krause Theater,** 306 W. 38th (564-3293).

THE SHADOW BOX—Michael Cristofer's play about three terminally-ill cancer patients and their anxieties in coming to grips with their conditions. Fri.-Sun. at 8, Sat. at 3; thru 11/28. **St. George's Church,** 209 E. 16th (475-1216).

A SHOT IN THE DARK—Revival of Marcel Achard's mystery/comedy; directed by Ray Bonnett. 11/18-20 at 7:30; 11/20 at 3; $5. **Madison Avenue Baptist Church,** 30 E. 31st (249-5924).

SHULAMITH—Peisach Burstein in Abraham Goldfaden's 1882 operetta, with Zoya Amen and Ino Topor; directed by Ben Bonus. In Yiddish, with English narration (at each seat). Sat. at 8:30, Sun. at 2 & 5:30; $10-$16. **Norman Thomas Theater,** 33rd & Park Ave. (686-3536).

SOME RAIN—James Edward Luczak's drama about a middle-aged waitress and her chance encounter with a young drifter; directed by Dale Rose. Thurs.-Sat. at 8, Sun. at 4; thru 11/21. **Lion Theater,** 422 W. 42nd (869-3981).

STREET THEATER—Doric Wilson's play about events leading up to the Stonewall riots in 1969; directed by J. Kevin Hanlon. Thurs., Fri. & Sun. at 8, Sat. at 7 & 10; $7, $8; 11/18-12/19. **Basement Theater,** 257 Church St. (226-1124).

SWAP—Frank Shiras's comedy of larceny and double-cross and swindlers, and greedy villains, etc.; directed by Samuel Barton. Fri.-Sun. at 8; $5; thru 11/28. **Amistad Theater,**754-9th Ave. (586-1260).

THREE LOST PLAYS OF EUGENE O'NEILL—*The Wife for a Life, The Movie Man,* and *The Web,* all written in 1913; directed by Michael Fields. Tues.-Sat. at 8, Sat. at 3; $6. **Playhouse 46,** 423 W. 46th (279-4200).

THE THREEPENNY OPERA—The Brecht-Weill production performed by the Washington Square Players. Thurs.-Sat. at 8; $6.50; 11/18-20. **N.Y.U. Theater,** 35 W. 4th St. (598-2451).

THE TRUTH—Warren Burton and Francesca James star in Clyde Fitch's 1906 comedy about a meddling high society woman who when she tells the truth does so only by accident; directed by James Gordon-Williams. Wed.-Sun. at 8, Sat. & Sun. at 2; $6; thru 11/21. **Wonderhorse Theater,** 83 E. 4th St. (533-5888).

UPSTARTS—Neil Donnelly's comedy about a confused and frustrated contemporary man; directed by Mike Houlihan. Fri. & Sat. at 8, Sun. at 3; $5; thru 11/28. **Irish Arts Center,** 553 W. 51st (757-3318).

WELCOME TO THE MOON—John Patrick Shanley's play about love and romance; directed by Douglas Aibel. Tues.-Sat. at 8, Sun. at 2 & 7; $10. **Ensemble Studio,** 549 W. 52nd (247-4982).

THE WISTERIA TREES—Carrie Nye and Avon Long star in Joshua Logan's comedy about a Southern family trapped by turn-of-the-century social changes. Wed.-Sat. at 8, Sat. & Sun. at 3; $8. **York Theater,** Church of the Heavenly Rest, 2 E. 90th (534-5366).

THE WOMEN OF TRACHIS—Sophocles' play, in the Michael Jameson translation; directed by Daniel Quinn. 11/22, 23, 12/3-5 at 8; $7. **Newfoundland Theater,** 6 W. 18th St. (279-4200).

THE WORKROOM—*(L'Atelier)* Jean-Claude Grumberg's play set in a sweatshop in post-WW II France; directed by Aaron Levin. Wed.-Fri. at 8, Sat. at 7 & 10:30, Sun. at 3; thru 11/21. **South St. Theater,** 424 W. 42nd (279-4200).

NEW YORK TICKET SERVICE

For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

WILL BARNET—"Sittings," portraits, thru 12/2. Dintenfass, 50 W. 57th (581-2268).

VICTORIA BARR—Symbolic abstractions, thru 11/27. Haber Theodore, 29 W. 57th (752-3338).

WILLIAM BECKMAN—Dutchess County in meticulous landscape pastels, thru 11/24. Frumkin, 50 W. 57th (757-6655).

EDWARD BETTS—Mixed-media and watercolor abstractions of the Maine coast, thru 11/27. Midtown, 11 E. 57th (758-1900).

ANNA BIALOBRODA—Fantasy in lushly painted surfaces, 11/16-12/14. Pearl, 38 E. 57th (838-6310).

WILLIAM BLAKE/FRANCISCO GOYA—Engravings from the *Book* of *Job/Caprices,* irreverent etchings. Thru 11/24. Donson, 38 E. 57th (355-6970).

EUGENE BLERY—19th century French etchings, thru 12/11. Sumers, 50 W. 57th (541-8334).

IRENE BUSZKO—Urban neighborhoods, the Caribbean, thru 11/30. Tatistcheff, 38 E. 57th (888-1599).

ANTHONY CARO/AL HELD—Paper sculpture/Geometric recreations of Rome. Thru 11/27. Emmerich, 41 E. 57th (752-0124).

GIORGIO CAVALLON—Abstract expressionist oils, thru 12/30. Gruenebaum, 38 E. 57th (838-8245).

STEPHEN ELLIS/DEBORAH KASS—Large solitary figures/Landscapes. Thru 12/16. Baskerville+Watson, 24 W. 57th (582-0058).

JOHN FERREN(1905-1970)—Subtle grid-based abstractions from the 30's, thru 11/24. Sachs, 20 W. 57th (421-8686).

MAURICE GROSSER—Landscapes, thru 12/1. Fishchbach, 29 W. 57th (759-2345).

HOWARD HODGKIN—Large hand-colored lithos, thru 12/4. Jacobson/Hochman, 24 W. 57th (581-8346).

BILL JENSEN—Gouaches on paper from 1976 to 1980, thru 12/23. Washburn, 42 E. 57th (753-0546).

MARINA KARELLA—Bronze reliefs of empty beds, a marble chair, thru 12/4. Iolas-Jackson, 52 E. 57th (755-6778).

LILA KATZEN—*Textured stainless steel garden* sculpture, thru 12/11. Rosenberg, 20 W. 57th (757-2700).

HUGHIE LEE-SMITH—Solitary figures in austere settings, thru 11/20. Summit, 101 W. 57th (586-6734).

MARCUS LUPERTZ—Painting and sculpture, thru 12/1. Goodman, 24 W. 57th (977-7160).

BERNARD MAISNER—Illuminated pages and paintings, thru 1/1. Markel, 50 W. 57th (581-1909).

SYLVIA PLIMACK MANGOLD—New York state landscapes "constructed of paint," thru 11/27. Alexander, 20 W. 57th (757-3721).

BRICE MARDEN/HENRI MATISSE/ERNEST TROVA—Marble fragments painted in oils/Lithos, etchings, and linoleum cuts from the 20's and 30's/Bronze poets. Thru 11/27. Pace, 32 E. 57th (421-3292).

RALPH MAYER (1895-1979)—Paintings and drawings, thru 12/4. Deutsch, 20 W. 57th (765-4722).

FRIEDRICH MECKSEPER—Mysterious still lifes using symbols of time, thru 12/11. Fitch-Febvrel, 5 E. 57th (688-8522).

EDVARD MUNCH—Over 100 paintings, graphics by this master expressionist, 11/16-12/22. Galleri Bellman, 41 E. 57th (486-7944).

GEORGE NICK—Rural America, thru 12/1. deNagy, *29 W. 57th (421-3780).*

PATSY NORVELL/ROBERT ZAKANITCH—An installation using her incised glass sheets and his pattern abstractions. Thru 11/27. Janis, 110 W. 57th (586-0110).

KATHERINE PORTER—*Seven large oils on canvas* painted in San Francisco and New York, thru 11/20. McKee, 41 E. 57th (688-5951).

THOMAS A. ROSE—Constructed paintings, 11/16-12/11. Esman, 29 W. 57th (421-9490).

MIRIAM SCHAPIRO—Large-scale paintings, thru 12/4. Gladstone, 41 W. 57th (758-6765).

PETER SOLOW—Paintings and drawings, thru 11/20. Touchstone, 29 W. 57th (826-6111).

JOHN WILLENBECHER—Faux marble, gold leaf and found object constructions, 11/19-12/11. Hamilton, 20 W. 57th (765-5915).

THORNTON WILLIS—The double wedge series, thru 11/27. Oscarsson Hood, 41 W. 57th (750-8640).

Madison Avenue and Vicinity

HORST ANTES—Primal figures, floating symbols, thru 11/26. Lefebre, 47 E. 77th (744-3384).

HANNELORE BARON—Selected collages, thru 11/27. Schlesinger-Boisante, 822 Madison (734-3600).

DOVE BRADSHAW—Collage, drawings, and oil crayon on paper, thru 12/4. Ericson, 23 E. 74th (737-6155).

KEVIN CANNON—Leather sculpture, thru 11/27. Willard, 29 E. 72nd (744-2925).

ARTHUR COHEN—Refined, color-drenched landscapes, 11/16-12/4. Rose, 200 E. 58th (759-8173).

ROBERT COTTINGHAM—Large oils, intimate pencil drawings, thru 11/23. Coe Kerr, 49 E. 82nd (628-1340).

CHRISTIN COUTURE/TOMMASI FERRONI—Surrealistic predellas spanning time/Allegorical narratives. 11/20-27. Knowlton, 19 E. 71st (794-9700).

JEAN-PIERRE DARNAT—Bronzes, some nudes from 1970 to 1980, thru 12/11. Taittinger, 1089 Madison (570-6767).

DAZÉ—Humorous watercolors and collages, thru 12/7. Felicie, 141 E. 56th (752-7567).

KATHLEEN GILJE—Large abstracted multiple portraits, thru 12/4. Siegel, 29 E. 73rd (288-9200).

RICHARD HICKAM/EDVINS STRAUTMANIS—Paintings/Recent abstractions. Thru 12/1. Stone, 48 E. 86th (988-6870).

HOWARD HODGKIN—Recent paintings, thru 12/9. Knoedler, 19 E. 70th (794-0550).

HECTOR HOREAU (1801-1872)—Pen and ink, and watercolor drawings by this 19th century French architect, thru 11/27. French Institute, 22 E. 60th (355-6100). Mon.-Thurs. 10-8, Fri. 10-5:30, Sat. 10-1:30.

JIM JACOBS—Lacquer on board, 11/16-12/4. Arman, 817 Madison (570-2700).

LEE KRASNER—Large intensely colored abstractions from the 50's, thru 11/20. Miller, 724 Fifth (246-1625).

LOUIS LOZOWICK—Precisionist lithos from the 20's to 1973, thru 11/24. AAA, 663 Fifth (755-4211).

HELEN LUNDEBERG—Abstracted realism from 1935 to 1980, thru 12/4. Graham, 1014 Madison (535-5767).

STANTON MACDONALD-WRIGHT (1890-1973)—Color abstractions from 1928 until the death of the founder of "Synchronism," thru 12/2. Forum, 1018 Madison (772-7666).

TOM MCKNIGHT—Miniaturized Venetian palazzos, Greek temples, mythic landscapes, 11/17-12/31. Rolly-Michaux, 943 Madison (535-1460).

TEDDY MILLINGTON-DRAKE—Watercolors of Central India, thru 12/3. Mazoh, 13 E. 76th (737-2203).

CLAUDE MONET—Paintings and drawings by this major impressionist, thru 11/20. Beadleston, 60 E. 91st (348-7234). Mon.-Fri. 9:30-5:30, Sat. 12-5:30.

DANIEL O'SULLIVAN—Paintings, 11/17-12/11. Kraushaar, 724 Fifth (307-5730).

DOROTHEA ROCKBURNE—"Angel" watercolors, thru 11/27, Fourcade, 36 E. 75th (535-3980).

FRITZ SCHOLDER—Suggestively erotic "dreams" and portraits of the Empire State Building, thru 11/20. ACA, 21 E. 67th (628-2440).

LAURENCE SISSON—Southwestern landscapes, thru 12/4. Payson·Weisberg, 822 Madison (249-1666).

CRISTOBAL TORAL—Interiors, landscapes, and still lifes, thru 12/4. Staempfli, 47 E. 77th (535-1919).

SoHo

JEAN MICHEL ALBEROLA—Suzanne's biblical bath in ten pastels, thru 11/27. Bonlow, 150 Greene (925-4482).

IDA APPLEBROOG—"Current events" in sculpture, painting, etching, thru 12/4. Feldman, 31 Mercer (226-3232).

ALICE AYCOCK—Letters tied in knots, prayers, thru 11/27. *Weber, 142 Greene (966-6115).*

ANNEMARIE BARDON—Actual window frames, paintings on glass, thru 12/5. Jack, 138 Prince (966-4235).

LYNDA BENGLIS—Variegated metal wall pieces/Anderson, Branca, Jones. Thru 11/27. Cooper, 155 Wooster (674-0766).

ZULEYKA VARGAS BENITEZ—Narrative gouaches and drawings, thru 11/30. Meta, 87 Mercer (431-3232).

TOM BLACKWELL/HILO CHEN—Reflections in New York City department store windows/Beach scenes. Thru 11/27. Meisel, 141 Prince (677-1340).

HOWARD BUCHWALD—3D wood structures pierced by circles, ellipses, thru 12/8. Hoffman, 429 W. Broadway (966-6676).

JOHN BUCK—Painted wood figurative sculpture, thru 12/4. Concord, 451 Broome (925-2994).

SIDNEY CASH—Folded glass and found objects, thru 11/28. Heller, 71 Greene (966-5948).

SANDRO CHIA—New sculpture, thru 11/30. Sperone *Westwater Fischer, 142 Greene (431-3685).*

ROBERT COLESCOTT—New paintings, thru 11/27. Semaphore, 462 W. Broadway (228-7990).

BERNICE HALPERN CUTLER—Numerous portraits in drawings, xeroxes, photos, thru 11/28. Pleiades, 164 Mercer (226-9093).

THYRA DAVIDSON—Realist sculpture, flower studies, thru 12/1. First Street, 386 W. Broadway (226-9011).

RITA EDELMAN/PHYLLIS HAMMOND—Large-scale abstractions inspired by music/Architectural clay works. Thru 11/28. Pindar, 127 Greene (533-4881).

ERTÉ—Sculpture, gouaches, prints, set designs, jewelry, thru 1/3. Dyansen, 122 Spring (226-3384). Mon., Tues., Thurs. 11-6, Wed., Fri., Sat. 11-7:30, Sun. 12-7.

RICHARD FRIEDBERG/EDWARD LEE HENRICKS—Sculpture by both. Thru 12/1. Milliken, 98 Prince (966-7800).

ELISE GRAY—"Formations," works in clay, thru 11/27. 14 Sculptors, 164 Mercer (966-5790).

JOHN GREER/SANDRA MEIGS—Installations using granite, cast metals, holograms/32 watercolors about drinking. Thru 11/20. 49th Parallel, 420 W. Broadway (925-8349).

ROBERT HENRY—1982 oils, thru 11/20. Ingber, *460 W. Broadway (674-0101).*

EVA HESSE—Paintings, sculpture, drawings, 11/20-12/18. Metro Pictures, 169 Mercer (925-8335).

DEBORAH KAHN—Jarring, motion-filled still lifes and studio interiors, thru 12/1. Bowery, 121 Wooster (226-9543). Tues.-Sun. 12-6.

ERIKA KAHN—Fusion etchings and collages, thru 11/27. Starkman, 465 W. Broadway (228-3047).

KEN KIFF—Bizarre narratives from his private world, thru 12/11. Thorp, 419 W. Broadway (431-6880).

ERICA LENNARD/TERRY WINTERS—Photos of the American West, archaeological sites/Paintings inspired by crystals, mushrooms, flowers. Thru 11/20. Sonnabend, 420 W. Broadway (966-6160).

RACHEL MAURER—Psychological portraits, one of Koch, 11/16-12/5. Central Hall, 386 W. Broadway (226-9515).

MANUEL NERI—Fragile figures in plaster, bronze, and painted marble, thru 11/27. Cowles, 420 W. Broadway (925-3500).

JOSEPH REBOLI—Realistic paintings, 11/16-12/10. Henoch, 80 Wooster (966-0303).

LIVIO SAGANIC—New sculpture, 11/19-12/23. Bromm, 90 W. Broadway (732-6196).

SALVATORE SCARPITTA—"American Cycle, 1958 to 1982," thru 12/1. Castelli, 420 W. Broadway (431-5160).

FRANK STELLA—Wall reliefs of honeycombed and etched aluminum, thru 11/20. Castelli, 420 W. Broadway (431-5160).

HELENE VALENTIN—Mental voyages in gestural, hand-mixed oil paints, thru 11/30. Hutchinson, 138 Greene (966-3066).

WILLIAM WEGMAN/JOE ZUCKER—New color polaroids/Layered brushstrokes, strips of silver foil, bordered by cotton. Thru 12/1. Solomon, 392 W. Broadway (925-1900).

GINA WERFEL—Heavy impasto landscapes, thru 12/1. Prince Street, 121 Wooster (226-9402).

Other

SONIA BALASSANIAN—"Black Black Days," an installation, 11/17-12/18. Franklin Furnace, 112 Franklin (925-4671).

JOSEPH BEUYS—Felt multiples, thru 12/24. Gibson, 205 E. 78th (772-2332).

BRIAN BLOUNT—Canyons and the Southwest, thru 12/5. Segal, 339 Columbus Avenue (724-7244).

JANET BOSSE—"Flying Series" in paintings and related collages, thru 11/28. Noho, 542 LaGuardia Pl. (473-9619).

GARRICK DOLBERG—Cast metals and wood sculpture, thru 12/4. Bouckaert, 100 Hudson (925-6239).

MICHAEL FEDEROV/ANNA JURINICK—Women and horses/Detailed ink drawings. Thru 12/4. Pellicone, 47 Bond (475-3899).

HARMONY HAMMOND—Works on paper, thru 11/27. A.I.R., 63 Crosby (861-9010).

ANNE HEIMANN—"Manhattan Inlays," a sight and sound installation, thru 11/24. Just Above Midtown, 178 Franklin (966-7020).

MARGARET ISRAEL—Sculpture and paintings, thru 12/11. Ekstrom, 417 E. 75th (988-8857).

LOUISE KRUGER—Wood sculpture including large runner, thru 12/4. Condeso/Lawler, 119 W. 25th (741-2377).

DAVID RUSSELL—Sophie's erotic dream book, thru 11/30. Erotics, 316 Fifth (594-2708). Mon.-Fri. 11-4:40.

LUCY SALLICK—Recent landscapes, thru 12/11. Einstein, 243 E. 82nd (628-8782).

GROUP SHOWS

57th Street

ADLER—37 W. 57th (980-9696). Surreal landscapes on wood by Capelletto, pencil and watercolor drawings by Dudley, thru 12/4.

DEL RE—41 E. 57th (688-1843). DeKooning, Frankenthaler, Louis, Motherwell, thru 12/4.

FEDELÉ—42 E. 57th (371-0204). Nudes, wildlife, landscapes by DeRuth, Ettner, thru 11/29.

KAHAN—48 E. 57th (355-5110). Gestures in African Art, thru 12/31.

LUMBARD—38 E. 57th (421-3494). Modules by Beauregard, Prentice, Stone, thru 12/30.

NIPPON CLUB—145 W. 57th (581-2223). The influence of Japan on Abrams, Johns, Paden, Pindell, and Wechsler, thru 11/26.

Madison Avenue and Vicinity

ACA—25 E. 73rd (861-5533). Contemporary artists of the Southwest, thru 11/27.

ACQUAVELLA—18 E. 79th (734-6300). Mon.-Sat. 10-5. Degas, Gauguin, Klee, Seurat, all works on paper, thru 11/24.

ARSENAL—Fifth at 64th in Central Park (360-8141). Ten Vietnam veterans, thru 12/12.

CARUS—872 Madison (879-4660). Bauhaus collages and related works by Kandinsky, Moholy Nagy, Schwitters, thru 12/21.

INTER-AMERICAN ART—1000 Madison (772-7760). Drawings by Botero, Bravo, Manzur, Lira, 11/17-12/11.

LABOETIE—9 E. 82nd (535-4865). Collages and reliefs from 1910 to 1945 by Constructivists Gabo, Lissitsky; Surrealists Arp, Ernst, others, thru 12/31.

L'IBIS—667 Madison (935-0490). Mon.-Fri. 11-6. Ancient Egyptian art from the 26th Dynasty, Ptolemaic, and Roman eras, thru 2/28

MERRIN—724 Fifth (757-2884). Small sculpture from Anatolia, c. 3000 B.C., thru 11/20.

SCULPTURE CENTER—167 E. 69th (879-0430). Narrative sculpture by Frank, Grooms, Miller, Nakian, thru 11/30.

SOCIETY OF ILLUSTRATORS—128 E. 63rd (838-2560). Mon.-Fri. 10-5. Early advertising art for Cream of Wheat, thru 12/3.

SPANIERMAN—50 E. 78th (879-7085). 19th and early 20th century American Impressionists, thru 11/30

SPANISH INSTITUTE—684 Park (628-0420). Mon.-Fri. 12-6. Spanish drawings by Dali, Gonzalez, Miro on loan from the Guggenheim, thru 12/17.

TERRY-ENGELL—22 E. 76th (535-9800). Old Master paintings, thru 12/31.

WALDORF-ASTORIA—301 Park (872-4722). Dutch and Flemish master paintings by Brueghel, Rembrandt, Rubens, 11/19-28.

WEINTRAUB—992 Madison (879-1195). Paintings by Chagall, Modigliani, sculpture by Arp, Maillol, thru 11/30.

YORK—21 E. 65th (772-9155). Plant forms in American Modernism including Bluemner, Demuth, Dove, O'Keeffe, Stella, thru 12/4.

ZABRISKIE—724 Fifth (832-9034). Three photographers, Callahan, Friedlander, Strand and three sculptors, Frank, Stankiewicz, Zorach, 11/20-1/8.

Soho

BUECKER & HARPSICHORDS—465 W. Broadway (260-3480). Wed.-Sat. 12-5. Designs for Baroque Operas, thru 12/18.

JORDAN-VOLPE—457 W. Broadway (533-3900). The American Renaissance, 1876 to 1917, thru 12/4.

SOHO CENTER—114 Prince (226-1995). Kefalos, Neale, Sierra, Spear, thru 11/27.

VISUAL ARTS—137 Wooster (598-0221). Jacobson, O'Donnell, Warren, and photos by Hamilton, 11/19-12/22.

WESTBROADWAY—431 W. Broadway (966-2520). Marble and slate sculpture by Jordan, atmospheric beach scenes by Lutz, others, thru 11/23.

Other

AICH—842 Broadway (226-7433). Sioux Indian artists, thru 12/22.

ARTISTS SPACE—105 Hudson (226-3970). Five installations by Ekks, Nicosia, thru 12/4.

CITY—2 Columbus Circle (974-1150). Mon.-Fri. 10-5. New York artists involved in educational programs, thru 12/17.

F.I.T.—27th and Seventh (760-7614). Tues. 10-9p.m., Wed.-Sat. 10-5. "The Undercover Story," intimate apparel from the 1780's to the present, thru 5/7.

FRANKLIN FURNACE—112 Franklin (925-4671). Swedish artists' books and posters, thru 11/24.

GREY—NYU, 33 Washington Pl. (598-7603). Narrative and marketing styles for TV over the past 40 years, thru 1/8.

JAMAICA ARTS CENTER—161-04 Jamaica Avenue (658-7400). Master drawings by 17th century Italian, French, Flemish artists, Eakins, thru 12/1.

NATURE MORTE—204 E. 10th (420-9544). Thurs.-Sun. 12-6:30. Furniture, ceramic fabrics, glassware from the turn-of-the-century, thru 11/27.

P.S. 1—46-01 21st Street, Long Island City (784-2084). Artists' projects including a photographic installation by Clarkson, thru 12/12.

SPACED—165 W. 72nd (787-6350). East Side, West Side in drawings, prints, and photos of New York City for 100 years, thru 12/4.

Photography

JOHN ALBOK—New York City in the Depression years, 11/16-12/11. Wolf, 30 W. 57th (586-8432).

CHINA INSTITUTE—125 E. 65th (744-8181). Mon.-Fri. 10-5, Sat. 11-5, Sun. 2-5. China in 48 contemporary landscapes taken by Chinese photographers, thru 12/12.

CITICORP—153 E. 53rd (559-4691). Journey into China for *The National Geographic,* thru 11/28.

LUCIEN CLERGUE—The nude, thru 11/26. Brentano's, 586 Fifth (757-8600).

LYNN DAVIS—Recent black and whites, 11/17-12/18. Samuel, 795 Broadway (477-3839). Wed.-Sat. 11-6.

JIM DOW—Panoramic views of 26 major league baseball stadiums/Six artists using photographic techniques. Thru 11/27. Freidus, 158 Lafayette (925-0113).

FOTO—492 Broome (925-5612). Wed.-Sat. 1-6. Altered images and selected work by Hughes, 11/20-12/18.

JAROMIR FUNKE (1890-1945)—A retrospective of this Czech photographer, thru 12/11. Prakapas, 19 E. 71st (737-6066). Tues. 12-8p.m., Wed.-Sat. 12-6.

MAGGIE HOPP—The Chelsea Hotel and other worlds, 11/17-12/28. Cathedral of St. John the Divine, 1047 Amsterdam (678-6900).

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1777). Tues.-Thurs. 12-8, Fri.-

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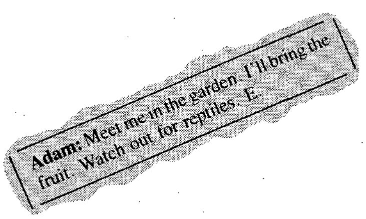

Adam: Meet me in the garden. I'll bring the fruit. Watch out for reptiles. E.

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Sun. 12-6. France from 1902 to 1939 by Lartigue, and one day in Australia by 60, 11/21-1/9.

ANDRE KERTESZ—Hungarian memories from 1912 to 1925, thru 12/24. Harder, 37 W. 57th (308-0043).

HIROJI KUBOTA—China and its people in color, thru 11/29. Parsons, 2 W. 13th (741-7758). Mon.-Fri. 9-9p.m., Sat. 9-6.

ABE NATHANSON—Lower Manhattan in color, thru 12/6. Central Falls, 478 W. Broadway (533-9481).

ROSAMOND PURCELL—Polaroid prints and the constructions used in the images, thru 11/26. Pfeifer, 825 Madison (737-2055).

LARRY SILVER—Connecticut life series, Muscle Beach in California, 1949 to the present, 11/18-12/30. Ledel, 168 Mercer (966-7659).

SOHO PHOTO—15 White (226-4265). Five generations by Noren, still lifes by Rosenberg, others, thru 12/3.

SUSAN MAY TELL—People alone, 11/17-12/14. Camera Club of NY, 37 E. 60th (223-9751). Mon.-Fri. 1-5.

JERRY N. UELSMANN—His recreated, surreal world in a retrospective, thru 12/4. Witkin, 41 E. 57th (355-1461).

URBAN CENTER—457 Madison (935-3960). New York City from the rooftops in color, thru 12/3.

A ROBBINS VALENTINE—Experiments with infrared, thru 12/5. Janapa, 303 W. 13th (741-3214).

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630) Tues.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. Approaches to Collecting: Profiles of Recent Private and Corporate Collections; thru 12/30. Also **Museum II**, at International Paper Plaza, 77 W. 45th St. (397-0605) Mon.-Fri. 10-5. Pattern: The Decorated Surface; thru 12/30.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sun. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... Ernest Thompson Seton: Naturalist, Artist, and Writer... Native North American Home Life: Changing Images... Natural History Photo Contest Winners; thru 12/15.

ASIA SOCIETY—725 Park Ave. (288-6400). Tues.-Sat. 10-5, Thurs. 10-8:30, Sun. 12-5. Closed Mon. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... Arts of the Islamic Book: The Collection of Prince Sadruddin Aga Khan: thru 1/2... O'Dell Collection of Chinese Snuff Bottles; thru 11/28.

BRONX MUSEUM OF THE ARTS—851 Grand Concourse (681-6000). Mon.-Thurs. 9:30-5, Sun. 12:30-4:30. Free. Photo Start: manipulated photographs by 19 artists; thru 12/5.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... From the Millicent Rogers Collection; thru Jan... The Genius of Charles James; thru 1/16... Northern Light: Realism and Symbolism in Scandinavian Painting 1880-1910; thru 1/9... Carl Larsson; thru 1/30.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $1.50; free Tues. after 5. Fashion Prints: 125 Years of Style; thru 1/2... Scandinavian Modern 1880-1980.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students & seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted. French Clocks in North American Collections; thru 1/30.

GUGGENHEIM MUSEUM, Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2. Pioneers of Twentieth-Century Art including Picasso, Braque, Léger, and Mondrian... 60 Works: The Peggy Guggenheim Collection; 11/18-3/13... Yves Klein (1928-1962): A Retrospective; thru 1/9.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. $2; children $1; seniors suggested donation. Israel in Antiquity... The Jews in the Age of Rembrandt; thru 12/5... A Tale of Two Cities: Jewish Life in Frankfurt and Istanbul, 1750-1870... Max Weber: American Modern,

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs... American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver... André Meyer Galleries for 19th-century art... Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard... The new Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... Rodin's Gates of Hell; thru 3/6... Hendrik Goltzius and His Circle; thru 11/21... The Celestial Pen: Islamic Calligraphy; thru 2/27... Recent Acquisitions in Indian and Southeast Asian Art; thru Feb... The Search for Alexander; thru 1/2... Watercolors by William T. Richards; thru 1/6... Installation of the Pulpit by Karl Bitter.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation The Last Flowering: French Painting in Manuscripts, 1420-1530; 11/18-1/30... Rembrandt's Etchings of the Life of Christ; 11/18-1/30... Stravinsky (1882-1971) and Haydn (1732-1809),11/18-1/30.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. A Prairie Vision - The World of Olof Krans.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1982; thru '84... The Gilded Age in Paper; thru 2/6... The Bowery: Portrait of a Changing Street; thru 1/23... The House of Worth: The Gilded Age in New York 1860-1918; thru 5/15... A Celebration: One Hundred Years of Yiddish Theater in New York; thru 8/21. **Theatre Museum,** Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). An Actor's Life; thru 1/9.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83... The Work of Atget: The Art of Old Paris; thru 1/4... Louise Bourgeois; thru 2/8... Polar Co-Ordinates for Ronnie Peterson; 11/18-1/11.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. A Collector's Sampler: Library Accessions 1980-1982; thru 11/28... The Birth of New York: Nieuw Amsterdam 1624-1664; thru Dec.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Thurs. & Sun. 10-6; some collections to 9. James Stephens: Irishman: 1882-1950; thru 2/28... Paul Strand: Range of Expression, The Years 1914-1976; thru Dec... Rockwell Kent: A Centennial Tribute; thru 12/1... Islands on Paper; thru Nov... Blake to Beardsley: English Illustrated Books of the 19th Century; 11/17-Dec. **Library at Lincoln Center,** 111 Amsterdam Ave. Closed Sun. Behind the Scenes: The Theater Art of Karl Amend; thru 2/11.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 5. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Milton Avery Retrospective; thru 12/5... Joel Shapiro; thru 1/2... Jasper Johns: Savarin Monotypes; thru 1/9.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 11/16 at 10 & 2: Old Master and Modern Prints. On view from 11/12. 11/19 at 2:30: The Elizabeth Parke Firestone Collection of Important Gold Boxes and Objects of Art. On view from 11/13. 11/20 at 10 & 2: Important French & Continental Furniture, Tapestries, Clocks, Sculpture, & Works of Art. On view from 11/13. **East,** 219 E. 67th St. (570-4141). 11/16 at 10: Furniture, Works of Art, Sculpture. On view from 11/12. 11/17 at 10 & 2: A Private Collection of Fine Jewelry. On view from 11/12. 11/18 at 10: Antiquities. On view from 11/13.

DOYLE—175 E. 87th St. (427-2730). 11/17 at 10: Americana: Fine Furniture, Decorations, and Paintings. On view from 11/13. 11/17 at 7: Waterfowl and Shorebird Decoys. On view from 11/13.

PHILLIPS—406 E. 79th St. (570-4830). 11/17 at 2: Old Master Paintings. On view from 11/14. 11/19 at 11: Old Master & Modern Prints. On view from 11/15.

SOTHEBY PARKE BERNET—*York Ave.* Galleries, at 72nd St. (794-3000). Mon.-Fri. 9:30-5. 11/17 at 10:15 & 2: Sotheby's Arcade Auctions: Art Nouveau/Deco, Prints, and Oriental Works of Art. On view from 11/13. 11/17 at 2: Prints from the Estate of Pablo Picasso-Marina Picasso Collection. On view from 11/6. 11/18 at 2: Important Chinese Ceramics, Bronzes, and Works of Art: The Collection of Captain S.N. Ferris, Luboshez, U.S.N. (Retd.) On view from 11/12. 11/18 at 10 & 2, 11/19 at 10 & 2:30: Old Master, Modern, and Contemporary Prints. On view from 11/13. 11/19 at 10:15 & 2: Fine Chinese Ceramics, Works of Art, Chinese, and Japanese Paintings. On view from 11/13. 11/20 at 10:15 & 2: Chinese, Japanese, and Other Asian Works of Art. On view from 11/13.

MUSIC & DANCE

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92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, November 15

CHAMBER ORCHESTRA OF TURIN, Antonio Janigro conductor; Pergolesi's Concertino No. 2; Ferrero's *My Blues;* Rossini's Sonata No. 3; Verdi's String Quartet in e for String Orchestra. Carnegie Hall at 8. $6-$12.50.

AMERICAN COMPOSERS ORCHESTRA, Dennis Russell Davies conductor. McPhee's *Tabuh Tabuhan;* Ballard's *Xactce'oyan* (world premiere); Sessions's Symphony No. 7 (N.Y. premiere); Harrison's Symphony No. 3 (N.Y. premiere). Alice Tully Hall at 8. $5-$9.

NANCY LYNN RICE, pianist. Haydn, Schumann, Ravel, Scriabin. Carnegie Recital Hall at 8. $6.

ADOLOVNI ACOSTA, pianist. Debussy, Lawergren, Beethoven, Schumann, Chopin, Liszt. Merkin Concert Hall at 8. $7.

DAVID LOPATO, pianist/**KENT MCLAGAN,** bassist/**GERRY HEMINGWAY,** drummer. Jazz. Washington Square Church, 135 W. 4th St. (777-2528), at 8:30. $5.

INFUSION CHAMBER ENSEMBLE—Prokofiev, Fennelly. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

AMERICAN STRING QUARTET, MEL LEWIS, MAUREEN MCGOVERN, many more artists in concert, Musicians for Disarmament and Peace, with speakers and film. Godoff Auditorium, 310 W. 43rd St. (724-1256), 6-midnight. $3.

ECKERT-ZAHAB DUO—Works for violin and piano, by Ives, B. Weber, Zahab, Nielsen, Schubert. At Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

AUBREY WELCH/JAZZ PEOPLE—Jazz. Grand Concourse Library, 155 E. 173rd St., Bronx, at 6:30. Free.

Tuesday, November 16

NEW YORK PHILHARMONIC, Rafael Kubelik conductor; pianist Andras Schiff. Mozart's Piano Concerto, K. 453; Bruckner's Symphony No. 9. Avery Fisher Hall at 7:30. $6-$22.

NATIONAL ORCHESTRA OF NEW YORK, Alvaro Cassuto conductor; cellist Leonard Rose. "A Concert of Concerti." Shchedrin's First Concerto for Orchestra, "Naughty Limericks"; Elgar's Cello Concerto in e, Op. 85; Bartók's Concerto for Orchestra. Carnegie Hall at 8. $4-$12.

COLIN CARR, cellist, with pianist Francis Grier. Beethoven, Britten, Franck. Alice Tully Hall at 8. $6.

NEW YORK NEW MUSIC ENSEMBLE, Robert Black conductor; pianist Alan Feinberg, violinist Gregory Fulkerson Dahl, others. Davidovsky, Stravinsky, Ran, Dahl, Kolb, Wuorinen (world premiere). Carnegie Recital Hall at 8. $6.

PAUL SPERRY, tenor/**NANCY ALLEN,** harpist/**DAVID WAKEFIELD,** horn, others. Works of Larry Alan Smith. Merkin Concert Hall at 8. $6.

BADINAGE—"Purcell and the Bach Boys." Also a scene from Handel's *Giulio Cesare,* more. Holy Trinity Lutheran Church, CPW at 65th St., at 8. $4.

DANIEL PONCE & JAZZBATA—Jazz. Soundscape, 500 W. 52nd St. (581-7032), at 9. $7.

MANUEL MASSANO, pianist. Chopin, Brahms, Haydn. NYU University Theater, 35 W. 4th St., at 8. Free.

FREDERICK SWANN, organist. Bach, Erismann, Eben, Sowerby, Wills. Trinity Church, Broadway at Wall St., at 12:45. Free.

DEBRA ZALKIND / ANN ZALKIND —"One Evening of Piano and Dance." New comic dances by D. Zalkind to music of Schubert and Mozart, played by A. Zalkind. Symphony Space at 8. $3.

SOLAIRE ENSEMBLE—Music of Rossini, Hindemith, Dvorak. Interlude, 137 Greene St. (420-0757), at 8. $5.

MUSIC LIVE!—Political rock and salsa with open jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

WARREN CHIASSON, vibraphonist. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8:30. $7.

Wednesday, November 17

CLEVELAND ORCHESTRA, Erich Leinsdorf conductor; Gary Graffman, pianist. Overture to Mozart's *The Magic Flute;* Ravel's Piano Concerto for the Left Hand; Mahler's Symphony No. 1. Carnegie Hall at 8. $9-$18.

VADIM BRODSKY, violinist. Vitali, Varacini, Ysaye, Ernst, Shostakovich, Wieniawski. 92nd St. Y at 8. $7-$9.50.

SIMONE BELSKY, pianist. Bach, Mozart, Beethoven, Chopin. Merkin Concert Hall at 8. $6.

BARBARA NISSMAN, pianist (N.Y. recital debut). Bach-Liszt, Mozart, Schumann, Ginastera (world premiere), Liszt. Alice Tully Hall at 8. $7.

GINETTA LA BIANCE, soprano/**DAVID SCHIFF,** cantor/**ZALMEN MLOTEK,** pianist. Tribute to composer Sholom Secunda. Anne Goodman Hall, 129 W. 67th St. (889-6800), at 7. $5.

HERMAN ANGEL AND HIS BIG BAND, with Doc Cheatham. Latin and jazz. Off Center Theater, 436 W. 18th St., at 8:30 and 10:30. $7.

JAMES NEWTON, flutist/**ANTHONY DAVIS,** pianist/**ABDUL WADUD,** cellist. Jazz. Carnegie Recital Hall at 8. $8.50.

CALLIOPE—Medieval and Renaissance music, on authentic instruments. Christ Church, Park Ave. at 60th St. (838-3036), at noon. Free.

LIMBS AND DIGITS—A concert of new music with I/S/M, David Borden Music Company, Toykillers and Skeleton Crew. Danceteria, 30 W. 21st St. (620-0790), at 11:30 p.m. $5.

NILS-ASLAK VALKEAPAA AND SEPPO PAAKUNAINEN JAZZ ORCHESTRA—A combination of ancient Nordic Lapp folk music and jazz. St. Peter's Church, Lexington Ave. and 54th St., at 8. Donation.

DIANA DABBY, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

ANDREW BOLOTOWSKY, flutist/**CAROL REDFIELD,** cellist. Telemann, Horn, Hoffman. Interchurch Center, Riverside Dr. at 120th St., at noon. Free.

LARRY GLAZENER, cellist. Lincoln Center Library at 4. Free.

JUILLIARD SCHOOL CONCERT—Alice Tully Hall at 1. Free.

VISHNU WOOD & SAFARI EAST—Jazz. Jefferson Market Library, Sixth Ave. at 10th St., at 6. Free.

KAISER QUINTET—Classical music performed by Juilliard students. Hallmark Gallery, Fifth Ave. and 56th St., at noon. Free.

METROPOLITAN PLAYERS—Boccherini and Ravel for violin/cello. St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn, at 12:30. Free

LOUISE WOHLAFKA, soprano. Bargemusic, Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $10.

JULIUS GROSSMAN ORCHESTRA, with cellist Carole Whitney. Mozart, Bruch, Tchaikovsky, Beethoven. William Hodson Community Center, 1320 Webster Ave., Bronx, at 1:30. Free.

Thursday, November 18

NEW YORK PHILHARMONIC, Rafael Kubelik, conductor; pianist Ken Noda. Mozart's Piano Concerto, K. 414; Bruckner's Symphony No. 9. Avery Fisher Hall at 8. $6-$22.

PINCHAS ZUKERMAN, violinist/**MARC NEIKRUG,** pianist. Mozart, Saint-Saëns, Beethoven. Carnegie Hall at 8. $8-$15.

WAVERLY CONSORT, Michael Jaffee director. "Italia Mia, Music of Venice." Monteverdi, Vivaldi, Banchieri, others. Alice Tully Hall at 8. $9.50, $10.50.

NEW MUSIC CONSORT, with baritone Richard Frisch, soprano Judith Bettina. Crumb, Fukushima, Gerber (world premiere), Olan (world premiere), Takemitsu. Carnegie Recital Hall at 8. $6.

EDUARDO FERNANDEZ, guitarist. Martin, Bach, Giuliani, others. 92nd St. Y at 8. $6.50-$8.50.

KIM KASKASHIAN, violist, with pianist Robert McDonald. Dvorak, Hindemith, Brahms, Kolb (N.Y. premiere). Merkin Concert Hall at 8. $7.50.

MURRAY PERAHIA, pianist. Mendelssohn, Beethoven, Chopin, Schubert. Metropolitan Museum at 8. $15.

JAMES JETER, bassoonist, with pianist Dan Franklin Smith, oboist Judith Dansker, clarinetist Larry Tietze, countertenor Keith Romano. Francaix (N.Y. premiere), Hindemith, Glinka, Tchaikovsky. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $5.

PAN BRASS QUINTET—Amram, Hindemith, Fennelly, Bach, Dahl, others. Webster Library, 1465 York Ave. at 78th St., at 6:30. Free.

DOWNTOWN CHAMBER PLAYERS—Prokofiev's *Overture on Yiddish Themes;* Mendelssohn's Sextet, Op. 110. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

BARGEMUSIC CHAMBER PLAYERS—Piston, Schubert, Brahms. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

Friday, November 19

CLEVELAND ORCHESTRA, Erich Leinsdorf conductor; pianist John Browning. Mozart's Divertimento No. 7 in D, K.205; Beethoven's Piano Concerto No. 5, "Emperor"; Schumann's Symphony No. 1; Prelude to Act I of Wagner's *Die Meistersinger.* Avery Fisher Hall at 8. $17.50.

NEW YORK PHILHARMONIC—At 2. See 11/18.

THE ROCHES—Carnegie Hall at 8. $9.50-$12.50.

MISHA AND CIPA DICHTER, pianists. Brahms, Rachmaninoff. Metropolitan Museum at 8. $12.

MI-YOUNG PARK, violinist/**PONG-HI PARK,** pianist. Carnegie Recital Hall at 8.

OREGON—Jazz-fusion group, with Ralph Towner. Town Hall at 8. $10-$12.50.

PATRICIA WOOD, pianist/**ALBERT LASZLO,** double bassist. Ravel, Ginastera, Bach, Hindemith, Mozart. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. Free.

SYLVAN WIND QUINTET—"No Strings Attached." Mozart-Emerson, Rossini, Beethoven, Haydn-Emerson, Ravel-Popkin. St. Peter's Church, Lexington Ave. and 54th St., at 8. $6.

CHARLIE HADEN'S LIBERATION MUSIC ORCHESTRA—Jazz. Public Theater, 425 Lafayette St. (598-7150), at 11. $7.50.

JUDITH NORELL, harpsichordist. Bach's Partitas Nos. 4, 5, 6. Cooper Union, Third Ave. and 7th St. (254-6300), at 8. Free.

DELMAR BROWN & BUSH ROCK—Jazz. Soundscape, 500 W. 52nd St. (581-7032), at 9. $7.

WOND'ROUS MACHINE—Sacred works by Byrd, Lasso, Palestrina, Victoria. St. Ignatius Church, West End Ave. and 87th St., at 8. $5.

JUILLIARD SCHOOL CONCERT—Alice Tully Hall at 8. Free

RED RODNEY, trumpeter. Jazz at Noon, a jam session. Freddy's, 308 E. 49th (888-1633), at 12. $4.

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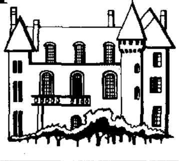

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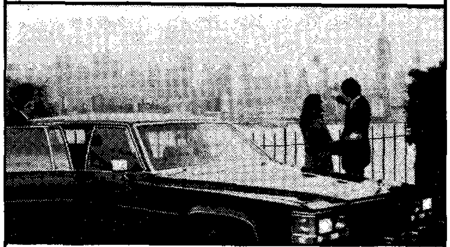

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MUSIC & DANCE

FRANCES ROWELL, cellist / **DELANA THOMSEN,** pianist. Music by Hindemith, Debussy, Boccherini. Interlude, 137 Greene St. (420-0757), at 8. $5.

GIL EVANS, jazz. CUNY Aaron Davis Hall, Convent Ave. and 134th St. (690-4100), at 8. $5-$8.

ANDREW BOLOTOWSKY, flutist/**JANE ADLER,** mime. Ahrens, Theobald, others Lincoln Center Library at 4. Free.

BROOKLYN PHILHARMONIC SYMPHONY ORCHESTRA, Lukas Foss conductor; pianist Lorin Hollander. Ives's *Thanksgiving;* Gershwin's Piano Concerto in F; Carter's *Suite From the Ballet The Minotaur;* (N.Y. premiere); choruses from Copland's *The Tender Land* and Old American Songs, sung by the All City High School Chorus. BAM at 8. $6-$12.50.

LYNNE CHARNAY—"Charnay Chansons, Broadway to the Barge." Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $10.

RICK RUSSO—Composer-performer in "Stereonucleosis," with audioartist John Polizzi and guests. Park Slope Salon, 366 4th St. at Sixth Ave., Brooklyn (871-3921), at 8. $4.

NAT ADDERLEY QUINTET WITH SONNY FORTUNE/EBONY JO-ANN AND RUDY STEVENSON QUARTET—Jazz. BAM at 8 and 10:30. $10.

ARI EISINGER, blues singer-guitarist. Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972), at 9. $2.50.

AHMAD JAMAL—Jazz. Brooklyn College at 8. $7.50.

JANE OLIVOR—Westbury Music Fair, 960 Brush Hollow Rd., Westbury, L.I. (516-333-0533). at 8:30. $14.75, $15.75.

Saturday, November 20

WALL-TO-WALL MARATHON—The annual all-day event, featuring many performers who include Aaron Copland, John Cage, Pinchas and Eugenia Zukerman, Ruth Laredo, P.D.Q. Bach, Betty Allen, Emerson Quartet, Sharon Robinson. Works by Bach, Brahms, Cage, Copland, Beethoven, Britten, Schubert, others. Symphony Space, 11 a.m.-11 p.m. Free.

CLEVELAND ORCHESTRA, Erich Leinsdorf conductor; pianist Andre Watts. Mozart's Symphony No. 36, "Linz"; Liszt's Piano Concerto No. 2; Liszt's *Totentanz;* excerpts from Wagner's *Die Götterdämmerung.* Carnegie Hall at 8. $9-$18.

Y CHAMBER SYMPHONY, Gerard Schwarz conductor; cellist Colin Carr. Strauss's Divertimento for Small Orchestra; Haydn's Cello Concerto in D; Schumann's Symphony No. 1. 92nd St. Y at 8. $9.50, $11.

TOKYO STRING QUARTET—Beethoven's Quartets No. 3 in D, No. 16 in F, and No. 9 in C. Alice Tully Hall at 3. $7-$10.

WAVERLY CONSORT—See 11/18.

NEW YORK PHILHARMONIC—See 11/18.

ALEXANDER SCHNEIDER, violinist/**WALTER TRAMPLER,** violist/**LAURENCE LESSER,** cellist/**LEE LUVISI,** pianist. Beethoven's Quartet in E-flat; Schumann's Quartet in E-flat; Brahms' Quartet No. 3 in c. Washington Irving High School, Irving Pl. and 16th St. (586-4680), at 8. $2.

MILTIADES MATTHIAS, pianist. An evening of music by Greek composers (all, American premieres). Merkin Concert Hall at 8. $7.

JOHN KOZAR, pianist, with violinist John Lindsey, clarinetist Alan Bruce Woy, and guest percussionists. Stravinsky, Cage, Glanville-Hicks. Carnegie Recital Hall at 8:30. $6.

COLUMBIA UNIVERSITY COLLEGIUM, directed by Lucy Cross; with consorts of sackbuts, krummhorns, strings. Choral and instrumental music related to the Mass. St. Paul's Chapel, Columbia, Broadway at 116th St. (280-3825), at 8. Contribution.

MIKEL ROUSE BROKEN CONSORT—New music for electronic keyboard, reeds, bass, percussion. Alternative Museum, 17 White St. (966-4444), at 8. $5.

CHARLIE HADEN'S LIBERATION MUSIC ORCHESTRA—See 11/19.

CAROLYN VAL-SCHMIDT, soprano, with flutist Andrew Bolotowsky, cellist Carol Redfield, violinist Victoria Stark, harpsichordist Jeffery Schindler. A concert of arias, at Buecker & Harpsichords, 465 W. Broadway (260-3480), at 6. Free.

FRED FRITH AND ETRON FOU LELOUBLAIN—Rock music from France. Soundscape, 500 W. 52nd St. (581-7032), at 9. $7.

JEAN MANDELBAUM, harpsichordist. Lincoln Center Library at 2:30. Free.

PAUL SUITS, pianist. Works by Ives, Smith, Hawley, Suits. Interlude, 137 Greene St. (420-0757), at 8. $5.

FLORILEGIUM CHAMBER CHOIR, JoAnn Rise conductor. Monteverdi's *Legend of Tirsi e Clori,* works of Musgrave. Gustavus Adolphus Church, 155 E. 22nd St. (674-0739), at 3. Donation.

WESTERN WIND VOCAL ENSEMBLE—*L'Amfiparnaso,* a madrigal comedy by Vecchi, with the Jane Stein puppets. Harlem School of the Arts, 645 St. Nicholas Ave. (222-6258), at 1:30. $4.

PAUL KAPLAN—Folksinger. People's Voice Cafe, 388 W. Broadway (852-7559), at 8. $4.

ANDRE-MICHEL SCHUB, pianist. Brooklyn College Whitman Hall at 8. $8-$15.

CHAMBER MUSIC—Seymour Lipkin, pianist; David Singer, clarinetist; Joseph Swenson, violinist; Scott Nickrenz, violist; Stephen Kates, cellist. Ives's *Largo,* Messiaen's Quartet for the End of Time; Beethoven's Piano Quartet in E-flat; a Bach Chaconne. BAM Lepercq Space at 8:30. $7.

BROOKLYN PHILHARMONIC SYMPHONY—See 11/19.

HAYDN-MOZART CHAMBER ORCHESTRA, Daniel Plante music director. Haydn, Wagner, Schubert. St. James Cathedral, 250 Cathedral Pl., Brooklyn (596-3510), at 8. $6.

DIZZY GILLESPIE, and his trumpet, with bass, guitar, drums. Queens College Colden Center, LIE and Kissena Blvd., at 8:30. $8-$10.

JANE OLIVOR—At 6:30 and 10:30. See 11/19.

Sunday, November 21

ALICIA DE LARROCHA, pianist. Poulenc, Schubert, Ravel, Debussy, Bruyers. Avery Fisher Hall at 3. $8-$15.

POLISH CHAMBER ORCHESTRA, Jerzy Maksymiuk, conductor; Mendelssohn's String Symphony No. 2; *Britten's Variations on a Theme by Frank* Bridge; Rossini's Sonata No. 1 in G, Dvorak's Serenade in E. Carnegie Hall at 3. $8-$15.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, with mezzo-soprano Frederica von Stade, flutist Paula Robison, others. Bach's Trio Sonata in G, BWV 1039; Ravel's *Trois Poèmes de Stephane Mallarmé,* Folk Songs arr. by Berio; Dvorak's Quartet in E-flat. Alice Tully Hall at 5. $12.

CARNEGIE-MELLON UNIVERSITY PHILHARMONIC AND CHORUS, Werner Torkanowsky, conductor; Fritz Siegal violinist. Balada's Concerto for Violin and Orchestra (world premiere); Haydn's Symphony No. 49; Stravinsky's *Symphony of the Psalms,* Mendelssohn's Symphony No. 4. Carnegie Hall at 8. Free, but order in advance (430-6407).

ERICK FRIEDMAN, violinist/**DMITRIS SGOURAS,** pianist. Avery Fisher Hall at 7:30. $6-$12.

Y CHAMBER SYMPHONY—At 3. See 11/20.

DA VINCI PLAYERS—Mozart-Bach, Schubert, Ravel, Swack. Carnegie Recital Hall at 2. $7.

CURTIS INSTITUTE STUDENTS—Schubert, Chopin, Liszt, Mendelssohn, for piano and string quartet. Carnegie Recital Hall at 8:30. Free.

MARILYN MEAD, flutist. Carnegie Recital Hall at 5:30.

FOR THE LOVE OF MUSIC—Haydn, Tournier, Debussy, Ravel, Fauré, Brahms. Merkin Concert Hall at 3. $9.

MAREDA GAITHER-GRAVES, soprano, with pianist Warren George Wilson. Mozart, Debussy, Wolf, Quilter. Merkin Concert Hall at 8. $10.

EVELYN PELLICANE, guitarist. American Institute of Guitar, 204 W. 55th St. (757-3255), at 3. $3.

LUPITA D'ALESSIO—Spanish music. Madison Square Garden, Felt Forum, at 2 and 7. $15-$20.

VIOLA DA GAMBA TRIO OF BASEL—Works by Scheidt, Byrd, Isaac, Gesualdo, Schenck. The Cloisters, Fort Tryon Park, at 3. $9.50.

CHAIM FREIBERG, pianist. Mendelssohn, Haydn, Bach, Chopin, Prokofiev. Pace U. Schimmel Center, Spruce St., across from City Hall Park, at 3:30. Free.

JUBAL TRIO—Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 3. $4.

ARMEN DONELIAN, pianist. Original solo piano music. Manhattan Plaza, Ellington Room, 400 W. 43rd St. (594-4394), at 6. Reservations required. Voluntary contribution.

HAL WYLIE, folksinger. Centerfold, 263 W. 86th St. (866-4454), at 7:45. $4 donation.

MUSIC LIVE!—Political rock and salsa. Truck and Warehouse Theatre, 79 E. 4th St. (254-5060), at 7:30. $3.

BRONX SYMPHONY ORCHESTRA—Alejandro Guzman, conductor; trumpeters Jack Hyatt and Gerald Marshall; pianist Arthur Hart. Works by Vivaldi, Mozart, Bruckner. Lehman College Theater, Goulden Ave. and Bedford Park Blvd. West, at 3. Free.

BRONX ARTS ENSEMBLE—With pianist Ruth Laredo. Works by Francaix, Beethoven, Jacobi. Wave Hill, 675 W. 252nd St., Riverdale, at 3. $6.

BARGEMUSIC CHAMBER PLAYERS—At 4. See 11/18.

INFUSION—Chamber ensemble specializing in 20th-century music. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (964-3776), at 8. $6.

BETTY CARTER AND TRIO/BROOKLYN PHILHARMONIC SYMPHONY ORCHESTRA, David Amram conducting. BAM at 7:30. $12-$20.

CHAMBER MUSIC AT BAM—At 2. See 11/20.

BROOKLYN PHILHARMONIC SYMPHONY—At 3. See 11/19.

GALLIARD QUINTET—Works by Farkas, Carter, Mozart, Beethoven, Klughardt. Roosa School of Music, 26 Willow Place, Brooklyn Heights (875-7371), at 5. $12.50 includes Italian buffet dinner.

JANE OLIVOR—At 7:30. See 11/19.

CONCERTS IN CHURCHES: Nancy Kellerman Hough, cellist; Kathy Hansen, pianist. Boccherini, Carter, Beethoven, Chopin. Community, 40 E. 35th St., at 3. Contribution... Songs from the American stage and operettas. Epiphany, 1393 York Ave., at 2:30. $5... Delora Zajic, mezzo-soprano, with pianist Thomas Grubb. Tchaikovsky, Verdi, Ives, Ravel. First Presbyterian, Fifth Ave. at 12th St., at 3. Free... Poet-singer Elinor Amlen, composer-pianist Mona Hector. Good Shepherd, 236 E. 31st St., at 4. $2.50... Fiori Musicali; works for flute, voice, and continuo by Scarlatti, Vivaldi, Arne, others. Holy Trinity, 213 W. 82nd St., at 6:30. Contribution... Bach Vespers, with choir, soloists, Frederick Grimes director-organist. Cantata 140; Toccata and Fugue in d, S. 565... Holy Trinity Lutheran, CPW at 65th St., at 5. Offering... Soprano Anna Schumate, baritone Brien Thude, pianist Kurt Saffir. Metropolitan Duane United Methodist, Seventh Ave. and 13th St., at 2:30. $6... Russell Brazzel, guitarist. Middle Collegiate Church House, 50 E. 7th St., at 3. Free... Organist Peter Hurford. Music of Bach. Park Avenue Christian, at 85th St., at 2:30. $5... Chamber Singers. English and German music of the Baroque period. St. John's in the Village, W. 11th St. and Waverly Pl., at 8. $4... St. Thomas, Fifth Ave. and 53rd St. At 4: Festal Evensong, music by Tomkins, Farrant, Tye; offering. At 5:15: organist Thomas Baugh... Soprano Phyllis Falletta, with pianist Helen Jannicelli. Songs and arias. United Methodist, 3087 Ocean Ave., Brooklyn, at 4. $4.

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Metropolitan Opera
At the Metropolitan Opera House

THRU APRIL 14—Mon., 11/15, at 8: Verdi's *Un Ballo in Maschera,* Guadagno conducting; with Castro-Alberty, Peters, Chookasian, Murgu, Quilico. 11/16 at 8: Mozart's *Idomeneo,* Tate conducting; with Cotrubas, Kay Griffel (debut), Catania, Malamood, Alexander. 11/17 at 8: Rossini's *Il Barbiere di Siviglia,* Tchakarov conducting; with Benedetta Pecchioli (debut), Hagegard, Blake, Bacquier, Hines. 11/18 at 8: Verdi's *Macbeth,* Levine conducting; with Milnes, Scotto, Giacomini, Raimondi; new production by Peter Hall (debut); sets and costumes by John Bury (debut); lighting by Gil Wechsler; choreography by Stuart Hopps. 11/18 at 8: *Idomeneo;* same as 11/16, except Behrens for Griffel. 11/20 at 2: Rossini's *Il Barbiere di Siviglia;* same as 11/17, except Capecchi for Bacquier, Raimondi for Hines. 11/20 at 8: Donizetti's *Lucia di Lammermoor,* Bonynge conducting; with Sutherland, Kraus, Elvira, Plishka.

Other

WERTHER, by Massenet. Opera Ensemble of New York, Ruth Bierhoff musical director. Lillie Blake School Theater, 45 E. 81st St. (288-1485). 11/15, 17, 19 at 8; 11/21 at 3. $10.

THE CORONATION OF POPPEA, a "new electronic realization" of Monteverdi, by New York Lyric Opera Co., in English version. At Xenon, 124 W. 43rd St. (221-2693). 11/17, 19, 23, 25, 26, 27 at 7:30; 11/21 at 3. $12, $19.50.

CARMEN, by Bizet. Amato Opera, 319 Bowery (228-8200). 11/19, 20, 27 at 7:30; 11/28 at 2:30. $7.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 11/28: Gilbert and Sullivan's *Iolanthe.* Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed. and Thurs., $7-$12; Fri.-Sun., $7-$12.50.

YUZURU, by Ikuma Dan. Japanese opera, in English, by Harmonia Opera Co. With Iinuma, Grice. Martin Luther King Auditorium, Amsterdam Ave. and 65th St. (870-1500). 11/19 at 8, 11/21 at 3. $8.50, $12.

MEFISTOFELE, by Boito. Brooklyn Opera Society. Premiere, 11/20, at 8, at St. Ann and the Holy Trinity, Clinton and Montague Sts. (834-8794). $8, $15.

MANHATTAN SCHOOL OF MUSIC—Opera scenes from Mozart, Verdi, Britten, Ward. Borden Auditorium, Broadway and 122nd St. (749-2802). 11/17 at 12:30; 11/19, 20, at 8. Free.

Dance

The Murray Louis Dance Company
At the Joyce Theater

THRU 11/21—$15-$20. Program I, *Porcelain Dialogues, Deja Vu, A Stravinsky Montage, Index:* 11/19, 20 at 8. Program II, *Schubert, Five Masks, Many Seasons, Afternoon:* 11/17, 18 at 8. Program III, *Aperitif, Geometrics, Repertoire:* 11/16 at 8; 11/21 at 3.

New York City Ballet
At the New York State Theater

11/16-2/20/83—$3-$30. Tues.-Sat. at 8, Sun. at 7, matinees as indicated. 11/16 at 8, *Opening Night Benefit, joint concert by the ballet company and the New* York City Opera. For benefit prices and program information, phone 870-5676 or 870-5666 between 10 a.m. and 5 p.m. Mon. thru Fri. 11/17: *Irish Fantasy, Concerto for Two Solo Pianos, Tschaikovsky Piano Concerto.* 11/18: *Divertimento No. 15,* New Ballet (premiere), *Tchaikovsky Suite No. 3.* 11/19: *Coppelia.* 11/20 at 2: *Coppelia.* 11/20: *Irish Fantasy, Serenade, Gershwin Concerto.* 11/21 at 1: *Divertimento No. 15,* New Ballet, *Tschaikovsky Suite No. 3.* 11/21 at 7: *Divertimento No. 15, Concerto for Two Pianos, Tschaikovsky Piano Concerto.*

Other

ALVIN AILEY REPERTORY ENSEMBLE—Schimmel Center, Spruce St. entrance between Nassau and Gold Sts. 11/20 at 8:30. $10-$12.

MANUEL ALUM AND DANCERS—*Made in Japan.* St. Mark's Church, 10th St. at Second Ave. (925-5947). 11/18-21 at 8; Sun. at 5 & 8. $7.

BALLET HISPANICO OF NEW YORK—Lehman College, Bedford Park Blvd. W., Bronx (960-8833), 11/20 at 8. $7-$11.

MICHELLE BERNE DANCE COMPANY—*Standards,* a group work dealing with women. Merce Cunningham Studio, 463 West St. 11th flr. (431-5448). 11/18, 19 at 9, 11/20 at 8:30. $5.

REMY CHARLIP: SOLOS AND DUETS—Theater for the New City, 162 Second Ave. at 10th St. (254-1109), Thru 11/28, Thurs.-Sun. at 8. $4.

RACHEL HARMS DANCE COMPANY—*Inner Workings,* with *Rhombos* and *Breaking Ground.* Jan Hus Church, 351 E. 74th St. (691-5591). 11/17 and 18 at 7. $4.50.

IN PRAISE—Dance and poetry by Leif Anderson. Eden's Expressway, 537 Broadway. 11/19 at 8. $5.

COLLEEN MULVIHILL—Four evenings of repertory and two premieres. The Kitchen, 59 Wooster St. (925-3615). 11/18-21 at 8:30. $5.

OMEGA LITURGICAL DANCE CO., plus music and readings. Al Carmines, Madeleine L'Engle, others. Ecumenical Prayer Service for Peace, at Cathedral of St. John the Divine, Amsterdam Ave. at 112th St., at 8. Offering.

DEBORAH RESHOTKO AND REBECCA SAGER—Three dances performed to live music. Vital Arts Center, 78 Fifth Ave. (522-3542). 11/19, 20 at 8, 11/21 at 2. $5.

PETER ROSE—*Over the Walls Stories.* Martin Steinberg Center, 15 E. 84th St. (879-4500). 11/20 at 9, 11/21 at 8. $5.

THE SOLOMONS COMPANY/DANCE—Evening of repertory. Emanu-El Midtown Y, 344 E. 14th St. (673-2207). 11/20, 21. $5.

STACKMOTION PRODUCTIONS—Choreography by Joseph Bietola, Dorian Petri, Roberta Roll, and Fern Schwartzbard. Dance Gallery, 242 E. 14th St. (777-1173). 11/18-20 at 8. $5.

STUDIO WORKS '82—Choreographer Jawole Zollar and composer Carl Riley present dance and music called *Xpujla.* Sounds in Motion Studio, 290 Lenox Ave. (348-2460). 11/19-21 at 8. $4.

TAPESTRY DANCE THEATRE—*Drunk Driving,* and repertory. Theater P.S. 122, 9th St. and First Ave. (674-2629). 11/19-21 at 9. $5.

AYAKO UCHIYAMA—Classical and contemporary Kabuki Dance Concert, with flutist Robert Stallman. Schimmel Center, Spruce St. entrance between Nassau and Gold Sts. (898-7469). 11/18 at 8. $8.

WERKCENTRUM DANS, from Rotterdam. Two repertory programs by American and Dutch choreographers. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 11/17-20 at 8, 11/21 at 3. $5.

LESLIE WINDHAM DANCE COMPANY—*Gris Gris,* a premiere. Downtown Cultural Center, 111 Willoughby St., Brooklyn (596-2222). 11/19 at 8. $4.

DAVID WOODBERRY, solos. Performing Garage, 33 Wooster St. 11/15-17, 22, 23, at 9:15; $5

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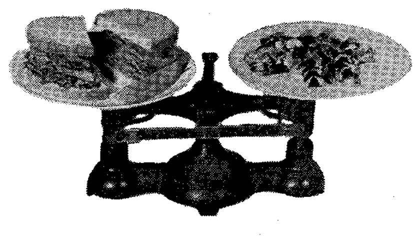

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OTHER EVENTS

Happenings

THE MAGNIFICENT CHRISTMAS SPECTACULAR— 70 performers, including the Rockettes, in an all-live musical celebration. Radio City Music Hall, Sixth Ave. and 50th St. (757-3100). 11/19-1/6, at various times. 11/19 at 7:30; 11/23, 24, 30, 12/1 at 11 and 2:30; 11/20, 26, 27 at 11, 2:30, 7:30. 11/21, 28 at 12:30 and 4. 11/25 at 2:30 and 7:30. No performance Mon. $15-$18.50

AUCTIONS TO NOTE, each for a good cause. Glass is the big attraction at a sale 11/20 at 2 p.m. to benefit the Donnell Library Center. "Celebrity glass boxes," inscribed by sports and theater figures, will be auctioned to top bidders, and so will hand-crafted glass artworks like vases, plates, sculpture, bottles. At the Library, 20 W. 53rd St.; you can preview the wares (and make your sealed bids) at the Library thru 11/19... A party-cum-auction will benefit Holiday Project, the group of volunteers that helps institutionalized and/or indigent, elderly, and ill persons celebrate the holidays. It's 11/20, with bidding promptly at 5 and a disco party until 10, plus a cash bar and entertainment. Tickets $15, and there'll be artworks and services on the block, including an art course. For information: 355-6400 . Back to that glass auction: It's part of Glass Month, which spotlights exhibitions at Harper & Row (10 E. 53rd), thru Nov.; Rand McNally (also 10 E. 53rd), thru Dec.; the Donnell Library, thru Dec.; Metropolitan Savings Bank (101 W. 51st), thru Nov.; Chase Manhattan Bank (Sixth Ave. at 47th), thru Nov.; and at Glassmasters Guild (Sixth Ave. and 19th St.), thru Dec. The beautiful stained-glass pieces are in the street windows.

A BIT OF FOREIGN FLAVOR, in a pair of special celebrations: Tribal Arts Gallery, 84 E. 10th St., is hosting Africafest, 11/17-21. The five-day affair will include dance, music, folk puppets, harvest masquerades, along with a show-sale of artworks from the Congo, Ivory Coast, Nigeria, and many more countries: sculpture, dolls, clothing, handicrafts, jewelry. Noon-9 Wed.-Fri.; 10-7 Sat. and Sun. Free... Puerto Rico: Discovery Day is an all-day family program 11/21 at the Brooklyn Botanic Garden, 1000 Washington Ave., honoring Columbus's first visit. At 10:30 a.m., children can learn about cactuses, then examine the toys of Puerto Rico. All day until 4, there'll be films, poetry, and, at 3, music by Sergio Ortiz's band. Free. You can enjoy the Garden in its late-fall colors, especially the chrysanthemum show in the Conservatory (25 cents), and 11/20 there is a workshop on making holiday wreaths, 10:30-3:30, wherein each student makes one to take home. $55

GARDEN VARIETY— Two events at Madison Square Garden this week (564-4400). 11/15 at 8: Superskates IX, starring 1982 world and national champions, like Elaine Zayak, Scott Hamilton, Toller Cranston, Janet Lynn, Jo Jo Starbuck, Ken Shelley, Caitlin and Peter Carruthers, many more. For the Olympic Fund; $7.50-$15... 11/21 at 1: U.S. professional Gymnastics Classic, starring champion Kurt Thomas in a presentation that is part show-biz, part dance, part pure athletic prowess; with Wendy Hilliard, others. $6-$12

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $3.90; children, $2

THE BEVY OF BAZAARS, FAIRS, and other holiday-mood sales grows every week—or had you noticed? "An Old-Fashioned Christmas" at a nice, cozy school, St. Luke's, on 11/19, 6-10; 11/20, noon-5. A raffle, Space-Walk, and face-painting for youngsters, country-western music, a thrift shop, cafe, a bakery and boutique, lots of things to buy. Also an auction Sat. at 3. $1. At Hudson and Grove... The annual book fair of the Cathedral School is 11/20, 10:30-4, at Synod Hall, 110th St. and Amsterdam Ave. Over 1,000 titles of all kinds, for children and adults, from $1.50 up. Free, just to browse... "A Fair in Old New York," at the Unitarian Church of All Souls, Lexington Ave. and 80th St., features 15 separate shops, with costumed vendors selling historic and modern crafts, decorations, toys, clothing, collectibles, homemade foods, more. Also an auction at 2. It's 11/20, 10-4, with an all-day baby-sitting service. Free admission... Another school fair, 11/20, 11-6, includes new and old merchandise like clothing, books, white elephants, crafts, and art. Park Avenue Methodist Church, at 86th St. Free... Out in New Jersey, an arts-and-crafts holiday show features 100 booths showing and selling crafts, jewelry, foods, stained glass, much more. 11/20, 10-5, at Northern Highlands Regional High School, Hillside Ave. in Allendale. $2 adults... Gable Antiques, 292 Main St., in Nyack, is staging arts-and-crafts holiday fairs each weekend from now to Christmas, on the second floor of its antiques-filled building. 20-plus craftsmen, with yarns, enamels, sculpture, and so on. 10-5 each day... An indoor-outdoor fair at Central Synagogue Nursery School, 123 E. 55th St., includes lunch in its $3 admission; $1 children. Fun for the kids, plus a large sale and raffle. 11/21, 11:30-4... St. Joseph's Church, Sixth Ave. and Washington Pl., invites us to its Christmas Fair, 11/21, 9-6. Handmade gifts, homemade foods, clothing, books, games, and raffles. Adults 50 cents, children 25¢... Books, plants, and cakes for sale at Brooklyn's Temple Ahavath Sholom, 1609 Ave. H, 11/21, noon-5. Free admission, but of course you'll buy.

YOU CAN BROWSE AND BUY, too, at antiques shows and other exhibits coming up. Consider: Two big antique shows this week, one at the Armory, Park Ave. and 67th St., 11/18-21; Thurs.-Sat., noon-9; Sun. noon-6. $4. Preview Wed.: $65... The other is at Madison Square Garden, 11/18-21; Thurs.-Sat. 1-10; Sun. 1-6; $5, or $8 for the four days... Model-railroad buffs will be at their specialty show and open house, 11/19-21 at 34-05 44th St., L.I. City. There'll be steam and diesel locomotives, freight and passenger trains, over the biggest model layout in town. Movies too. 7-10 Fri., 1-5 and 7-10 Sat.; 1-5 Sun. Donation... An all-breed cat show will take over the Westchester County Center in White Plains, 11/20-21, 10-6. The Oriental Cat Club sponsors, and Memorial Sloan Kettering leukemia research benefits. $2.75, children to 12 $2, seniors $1... Now after you've decided on what cat you're going to buy, you can go to Animal Medical Center's Cat Care Seminar, 11/22, 1-4, at 2 Columbus Circle. $10

Tours

TOURS WITH THE 92ND ST. Y—Phone 427-6000, ext. 179, to pre-register for all these. 11/17, 1-4:30: "The Garment District at Its Best," from showrooms to fashion schools; $6.50... 11/21, a day in Brooklyn Heights; $6.50... 11/21, 1-4, visits to three downtown artists, a painter, a fashion designer, a jewelry-maker; $10, or $26 for three such visits; to come, 12/5, 12/12.

CENTRAL PARK—The water system of the northern end; 11/21 at 2, meet at Vanderbilt Gate, Fifth Ave. and 105th St., to visit waterfalls, a pool, and Harlem Meer. Free... Tours on horseback, with the mounted Urban Rangers. 11/21, 28, at 1:45, from Claremont Stables, 175 W. 89th St. To reserve your horse ($17 for the hour ride), phone 724-5101. No novice riders, please. Tour info: 787-1440.

BROOKLYN'S PARK SLOPE AND PROSPECT PARK—Mansions and parks. Small Journeys (689-4076). 11/20 at 2, meet at Montauk Club, Eighth Ave. and Lincoln Pl. $5.

SUBWAY REPAIR SHOPS—Tour with the T.A.'s Hugh A. Dunne, to 207th St. shops. 11/20 at 10 a.m., meet NE corner of Tenth Ave. and 207th St. $3. (881-8900.)

SOHO—Walking tour from the Sloane House Y, 356 W. 34th St. (760-5850). 11/18 at 6. $1.

MILLIONAIRES' ROW—"The Mighty Tycoons." Tour with New York Walk-About (582-3460, weekdays; 914-834-5388 evenings, weekends). 11/21 at 2, meet SE corner of Fifth Ave. and 78th St. $4.

FIELD TRIPS—Walk from noon to 5 with Steven Brill, with wild foods in mind. 11/20, Van Cortlandt Park, Bronx. 11/21, Cunningham Park, Queens. Phone for directions and details (291-6825). $15.

CONSERVATION AND THE OUTDOORS—11/21, a winter bird feeding; 1 p.m., Clay Pit Ponds State Park, S.I. To reserve: 967-1976. Free... Phone 697-5895 for information on more arduous hikes this weekend.

PARK WALKS AND WORKSHOPS IN THE BOROUGHS, with the Urban Park Rangers, all free... In the Bronx (822-4450): 11/20, a photographers' walk in Van Cortlandt Park; meet at 11 a.m., 242nd St. and Broadway, and take your camera. 11/21, a night hike in Van Cortlandt, with a Thanksgiving theme; meet at V.C. Golfhouse at 7:30 p.m. (register in advance)... In Brooklyn (856-4210): 11/21,

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an odyssey in Owl's Head Park; meet at 1, Field House, Colonial Rd. and 67th St... Manhattan (397-3091): (See "Central Park," above)... In Queens (699-6722): 11/20, a workshop, using materials from "open fields and forest floors," to make natural Christmas ornaments; meet at 1, Flushing Meadow Park Administration Building... Staten Island (442-1304): 11/21, autumn constellations; meet at 8, Silver Lake Tennis House; take a blanket and hot thermos.

AUTUMN WALK, at Old Westbury Gardens. 11/21. Phone 516-333-0048 for details.

REGULARLY SCHEDULED TOURS—Forage for your food, in nature walks with Madeline Greenberg, to identify and gather wild foods. Sun. day trips, $7 (674-8742)... Harlem Spirituals (944-9110). Every Sun., includes a worship service and sightseeing. $22. Reservations a must... Greenwich Village. Every day at 11 and 2, by reservation only (226-1426). $5... Downtown Walk, from 127 John St., Mon.-Fri. at 10; $10... Gracie Mansion, our mayor's official home since 1942. By appt.; phone 566-4075... Grand Central Terminal, with Municipal Art Society. Wed. at 12:30, meet at Chemical Bank below Kodak sign. Free... Lincoln Center. Daily 1-hour tours, 10-5; every half hour in morning, hourly in afternoon (877-1800, ext. 512). From tour desk, concourse level. $4.75, students/seniors $3.75, children $2.65... Alley Pond Environmental Center, tour of park wetlands. Every Sun. at 1; meet 228-06 Northern Blvd., Douglaston, Queens (229-4000). $1... Garden walks at Wave Hill, Independence Ave. and 249th St., Riverdale (549-2055). Sun. at 2:15; free.

Sports

HOCKEY—Rangers, Madison Square Garden (563-8000). $6-$17. 11/17 at 7:30, vs. Toronto. 11/21 at 8, vs. N.Y. Islanders... **Islanders,** Nassau Coliseum (516-794-4100). $13-$20. 11/16, vs. Edmonton. 11/18, vs. Boston. 11/20, vs. Chicago. All, 8:05.

BASKETBALL—N.Y. Knicks, Madison Square Garden (563-8000). 11/16, vs. Houston. 11/18, vs. Milwaukee. 11/20, vs. Boston. All, 7:30.

INDOOR SOCCER—N.Y. Arrows, at Nassau Coliseum, Uniondale, L.I. (516-692-7769). $4-$11. Home opener: 11/21 at 2, vs. Chicago Sting.

SQUASH—Chivas Regal Open, for professionals. Uptown Racquet Club, 151 E. 86th St. (860-8630). 11/19, at 6 and 8, $5; 11/20 at 2 and 4:30, $12; 11/21, semi-finals at noon, women's finals at 3, men's at 6, $15. Prices cover one session only.

RACING—The thoroughbreds are at Aqueduct, Jamaica, Queens (641-4700). Daily ex. Tues. Post time 12:30, Sun. 1:05. $2... Yonkers Raceway, Westchester (914-968-4200). Trotting races nightly at 8, except Sun., thru 1/15. $2.25, $3.25.

Children

A YOUNG PEOPLE'S CONCERT—Introduction to chamber music, by the Story Concert Players, with composer Roselyn Winokur. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), 11/21 at 3. $3, available same day at 2 p.m.

ROAD TO THE ISLES—Larry Cole and Bill Ochs, with their bagpipes and pennywhistles, take you on a trip through Scotland and Ireland. Third St. Music School, 235 E. 11th St. (777-3240). 11/21 at 1:30 and 3:30. $1.50; adults $3.

MAGIC WORDS—Stories about music, with Laura Simms. 92nd St. Y, Lexington Ave. (427-6000, ext. 137). 11/21 at 11 a.m. $3.

TOBIAS TURKEY Shadow puppetry, music, theater, by the Shadow Box Theatre. Trinity School, 101 W. 91st St. (724-0677). 11/21 at 1 and 3. $3.

AMAZING RAINBOWS—Performers are the young people of Children's Improv. Co., at 203 E. 88th St. (860-8679). Sat. at 3:30. $3, adults $3.50.

PUPPET THEATER—A do-it-yourself project, with children making puppets and performing. West Side Repertory Theatre, 252 W. 81st St. (666-3521). Sat. at 3. $3.

MORE AESOP'S FABLES, by Rainbow Puppet Works. "Lion and the Mouse," "Fox and the Grapes," and others. Washington Square Church, 135 W. 4th St. (254-9523), 11/21 at 2:30. $2.50.

VIVIAN FARRELL, "the musical storyteller." Children's tales set to classical music. NYU University Theater, 35 W. 4th St. (598-3067). 11/20 at 11 a.m. $2.50.

PUBLIC LIBRARY PROGRAMS—Yorkville Branch, 222 E. 79th St. 11/18 at 4: Rainbow Puppet Works, in "The Town Mouse and the Country Mouse." Thurs. at 4, short films. Picture-book hours: Wed. at 4, pre-schoolers; Tues. at 4, ages 5-7. Free... Muhlenberg Branch, 209 W. 23rd St., 11/19 at 4: short films for grades 3-8.

PUSS IN BOOTS—Lea Wallace Puppets; a workshop follows. Moravian Church, 154 Lexington Ave. at 30th St. (254-9074). Sat. at 2, thru Nov. $2.50.

TWICE UPON TWELVE, a Cinderella musical celebration. Academy Arts Theatre Co., 931 First Ave. at 51st St. (486-1431). Fri. at 7:30, Sat. at 2 and 7:30, thru 12/18. $3, adults $5.

THE MOUSE HOUSE/MARIONETTE BALLET—Alice May's Puppets. Origami Center, 31 Union Square West (255-0469). Sun. at 2, thru 12/5. $2.

DONNA ROSE PUPPETS, in "Penelope Pilgrim and Topsy Turvey Turkey Land on Plymouth Rock." Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672). 11/20 at 1:30. $2.50... At 2:40, a "Please Touch" demonstration in a reproduction of a 17th-century Dutch room. $1.

THE INCREDIBLE FEELING SHOW, a musical by Elizabeth Swados, The First All Children's Theatre, 37 W. 65th St. (873-6400). Sat. and Sun. at 2 and 4. $6.

CAPTAIN BOOGIE AND THE KIDS FROM MARS, a rock musical; Sat. and Sun., 3:30 at the Truck and Warehouse Theater, 79 E. 4th St. (254-5060). $3; adults $4.50.

TALES OF CHELM, a story-play. Corner Loft Theatre, 99 University Place (697-2549). Sun. at 1 and 3. $5.

PINOCCHIO, by the Nicolo Marionettes. Old First Church, Seventh Ave. and Carroll St., Brooklyn (638-5725). Sun. at 1. $3.

THE LITTLE PEOPLE'S THEATER COMPANY—Courtyard Playhouse, 39 Grove St. Thru 11/21: "Goldilocks and The Three Bears," Sat. and Sun. at 1:30. "*Humpty Dumpty Falls in Love,*" Sat. and Sun. at 3. Reservations are a must (765-9540). $3.50.

MICHAEL TAUBENSLAG PRODUCTIONS—"Peter Pan Meets the Wicked Wizard," at 1; "Puss in Boots," at 2:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.

ON STAGE, CHILDREN!—"You + Me = We" is a collage of songs, poems, and stories. Sat. at 1:30 or 3:30. Hartley House Theater, 413 W. 46th St. (246-9872). Thru 11/20. $2.50; adults $3.50.

LIBRARY OPEN HOUSE, in Brooklyn, Grand Army Plaza branch Children's Room. Storytelling, games, illustrators to talk with, surprises. 11/20, 12:30-4:30. Free to adults and youngsters.

LITTLE MOOFY PUPPETOID PARTY—Children play-act, play instruments, and help design a Moofy. Each child gets a kit. 3 Sheridan Sq. (3G) at W. 4th St. and Seventh Ave. So. (691-8930). Sat. at 1:30. $1.50.

13TH STREET REPERTORY COMPANY—"The Empire Laughs Back," a musical; Sat. and Sun. at 1. "The Snow White Show," a musical; Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $3.

CHILDREN'S "NIGHTCLUB" REVUES—"The Early Show," entertainment by children and young people. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 3. $5 cover, 2-beverage minimum... "Youngstars," a showcase with children from TV, Broadway, etc. At Something Different, 1488 First Ave. near 78th St. (570-6666). Sat. at 7, Sun. at 3 or 5:30. $4 minimum, $2 cover.

EEYORE'S BOOKS FOR CHILDREN—2252 Broadway at 81st St. (362-0634) and 1066 Madison Ave. at 81st (988-3404). 11/21 at 11 a.m., West Side, and 12:30, East Side: Thanksgiving stories, with Suzy Powers. Free.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed., Th., Fri., Sun., 1-5; Sat., 11-5. $2, adults $3. Multimedia museum. Games, demonstrations, etc... Special exhibit: Letters From Father to Son, 11/16-1/15; letters from Don Vlack... 11/20 at 1 and 3, Holiday Fine Fare; demonstration-workshops.

STATEN ISLAND CHILDREN'S MUSEUM, 15 Beach St., S.I. (273-2060). Tues.-Fri., 3-5; Sat., 11-5; Sun., hol., noon-5; closed Mon. 50 cents, adults $1. Special exhibit: Once Upon an Island, highlighting four of the ethnic groups that settled here. Guided tours, Sat. Sun. at 3:30... 11/20 at 1:30: Performance workshop in making animal spirit masks. 11/21: 18th-century quilting, with Constance Hallinan Logan, noon-5; workshops at 1:30 and 3. Free.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what-you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at 3 and 4... Illustrators as guests, at 1:30: 11/16, Donald Crews; 11/20, Charles Mikolaycak; 11/21, Trina Schart Hyman.

POP GOTHIC—A CHILD'S DILEMMA—Art exhibit by Richard Micksic; his cats, clowns, toys, etc. Arsenal Gallery, 64th St. and Fifth Ave., Central Park. Thru 11/26, Mon.-Fri., 9:30-4:30. Free.

WOODCARVING AND EMBROIDERY WORKSHOPS, at the Ukrainian Museum, 203 Second Ave., at 13th St. (228-0110). Embroidery: Sat. at 1; children 10-16, free. Woodcarving: Sat. at 2:30; children 12-16, free.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sea bass seviche with avocado, crisp roast duckling with New York State peach sauce, poached Atlantic halibut with American caviar and saffron cream. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. soft shell crabs, roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Tues.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling, steamed lobster. Res. sug. Open daily noon-1 a.m. **(M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun. to midnight. **(M-E)** AE, MC.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M-E).** AE, CB, DC, MC, V.

TEMPLE GARDEN—16 Pell St., 233-5544. Dress opt. Mandarin-Szechuan. Res. nec. L Mon.-Fri. 11:30-3. D Mon.-Thurs. 3-11, Fri.-Sun. to midnight. Chinese pastry Sat.-Sun. 10:30-3. Complete L & D. **(I)** AE, CB, DC, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

WINGS—76 Wooster St., at Spring St. 966-1300. Casual. Nouvelle-American. Spcls: seafood salad, breast of duck with honey, tenderloin of beef with truffles. Res. sug. L Mon.-Fri. 11:30-3. D nightly 6-2 a.m. Br Sat.-Sun. noon-6. Pianist eves. **(M)** AE.

Greenwich Village

A BIENTOT DU SOIR—328 W. 12th St., 924-3413. Casual. French. Spcls: mousse of salmon, paillard de boeuf au poivre vert. Res. sug. D Mon.-Sat. 6-11, Sun. 5-10. Complete D. **(M)** AE, MC, V.

BEEFSTEAK CHARLIE'S—12th St. & Fifth Ave., 675-4720. Casual. Pub. Spcls: steak, old fashioned barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11, Sat. to midnight, Sun. 1-10. Child's D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. **(I)** AE, DC, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. **(M)** No Credit Cards.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts. 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: medaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz Thurs.-Sun. from 10. **(M)** AE, CB, DC, MC, V.

GOTTLIEB'S—343 Bleecker St., at W. 10th St., 929-7800. Casual. Pub. International. Spcls: whole fish, gaucho steak, fresh vegetables oriental style. D daily 4-12:30. Br Sat.-Sun. noon-4. **(I)** AE, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, CB, DC, MC, V.

MITALI—334 E. 6th St., 533-2508. Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.-Sun. 11-3:30. D daily 4:30-midnight. Private parties. Complete D. **(I)** AE, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. **(M)** No Credit Cards.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. American-Nouvelle. Spcls: roquefort beignets with apple purée, chicken with two mustards, grilled marinated quail with fresh sage. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

YE WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken pot pie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Fri. 5:15-10:30, Sat. to 11:30, Sun. 4:30-9:30. Br. Sun. noon-3:30. **(I)** AE, CB, DC, MC, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I)** AE, CB, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BUCHBINDER'S—375 Third Ave., at 27th St., 683-6500. Casual. Continental. Spcls: Nora's East Hampton clam chowder, rosemary chicken, fresh fish daily. Res. sug. Open daily noon-2 a.m. Br Sat.-Sun. noon-3, chamber music. **(M)** AE, MC, V.

RESTAURANT DIRECTORY

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave., at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Ent. **(M)** AE, CB, DC, MC, V.

DOMENICO'S RESTAURANT—120 E. 40th St., 682-0310. Dress opt. Northern Italian. Spcls: veal piccata, red snapper marichiaro, swordfish arreganata. Res. nec. Open Mon.-Fri. noon-10:30, Sat. from 5. Private parties for 100. Closed Sun. **(M)** AE, CB, DC, MC, V.

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav-Continental. Spcl: ambassador à la Ziggy (chicken, veal & filet mignon in a wine sauce). L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to 4 a.m. Disco Fri.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** No Credit Cards.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: *panzerotti, tortellini, veal rollatini with green* noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. Continental. Spcls: veal porterhouse, English lamb steak, seafood stuffed sole. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. & Br. **(M)** AE, DC, MC, V.

JEANNE'S—305 E. 41st St., 370-9555. Dress opt. Continental. Spcls: bouillabaisse, rainbow pasta, suprême of stuffed chicken. Res. sug. L Mon.-Sat. 11:30-2:30. D daily 6-11. Early bird D 6-7. Br Sun. noon-3. Pianist nightly. **(I-M)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: brook trout, gravlax, tuna tartar, seafood fettuccine. Res. nec. Open daily 11 a.m.-1 a.m. **(M)** AE.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, *chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs.* 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

MARMALADE PARK—222 E. 39th St., 687-7803/4. Dress opt. Continental. Res. sug. L Mon.-Sat. 5-11:45, Sun. to 9. Br Sun. noon-5. Outdoor garden. **(M)** AE, CB, DC, MC, V.

MARY ELIZABETH'S—6 E. 37th St., 683-3018. Casual. Traditional American. Spcls: spoon-dropped codfish balls, roast loin of pork, beef pot-roast, home baked bread. B Mon.-Sat. 7-11. L Mon.-Sat. 11-3. D Mon.-Fri. 4-9. Complete D. Private parties for 50. Closed Sun. **(I)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.-Fri. 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Guitarist Wed.-Sun. Reduced-rate parking in bldg. **(I-M)** AE, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. American-Continental. Spcls: salads, fettuccine, fresh fish, spareribs. Open Sun.-Fri. noon-11:30, Sat. to 12:30. Br Sat.-Sun. noon-4. Bar open til 1 a.m. Live jazz Sat. **(I-M)** AE, DC, MC, V.

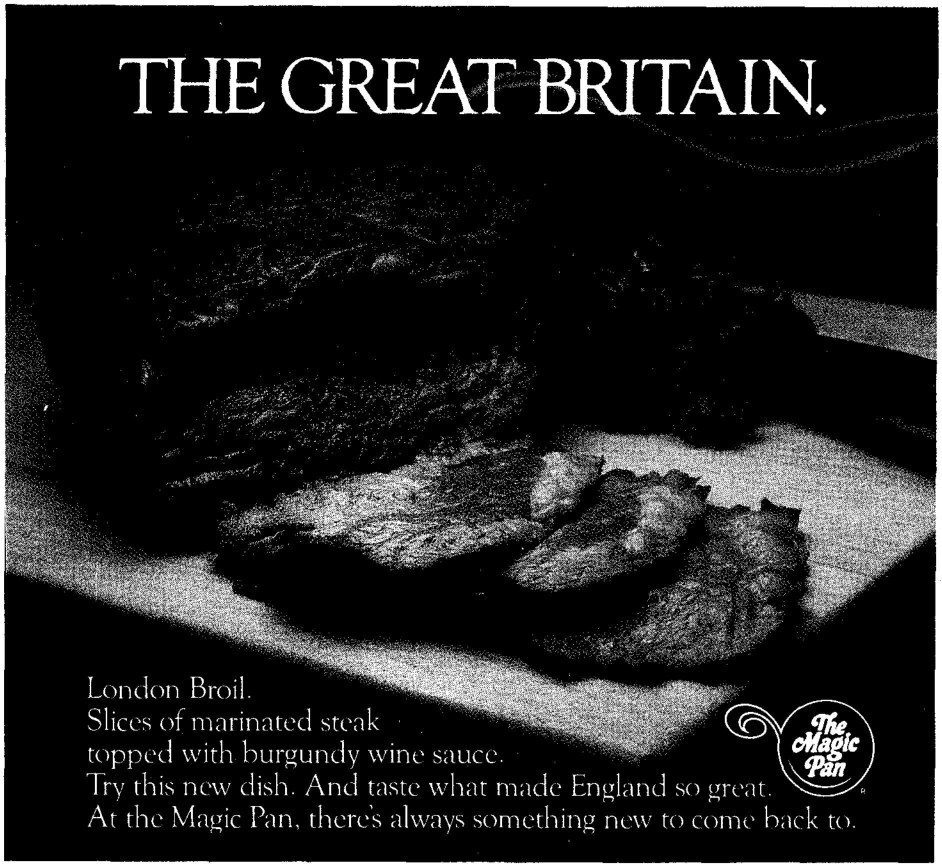
OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PER BACCO!—140 East 27th St., 532-8699. Jacket required. Northern Italian. Spcls: scampi Per Bacco, veal bel paese, pollo Janet. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10, Sat. to 11. Closed Sun. **(I-M)** AE, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. **(I-M)** AE, DC, MC, V.

A QUIET LITTLE TABLE IN THE CORNER—237 Madison Ave., at 37th St., in the Executive Hotel, 685-7160. Casual. American-Continental. Spcls: sirloin steak, coconut shrimp in beer batter, seafood. Res. sug. L Mon.-Fri. 11:30-5. D Mon. 5-midnight, Tues.-Thurs. to 1, Fri.-Sat. to 2. Pianist Mon.-Sat. from 5. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE GREAT BRITAIN.



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RESTAURANT DIRECTORY

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

SABRINA'S—106 E. 19th St., 477-6220. Casual. Italian. Spcls: lasagna verdi al forno, chicken Sabrina, shrimp Giuseppe. Res. sug. L Mon.-Fri. 11-4. D daily 4-10:45. Br Sat.-Sun. 11:30-4. **(I)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet. 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: squab & sweetbread terrine with fresh morelles, smoked cornish game hen, sausage of wild boar & mushrooms, medallion of venison. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pianist Mon.-Sat. 5:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30-2 a.m. Spec. Br Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—**246 Columbus Ave., bet. 71st & 72nd Sts., (877-3900). **(I)** AE, MC, V.

23rd STREET BAR & GRILL—158 E. 23rd St., 533-8877. Casual. American-Continental. Spcls: batter fried chicken, chinese baby-back ribs, smoked turkey & mozzarella sandwiches, chili. Open Mon.-Fri. 11 a.m.-2 a.m., Sat. noon-3 a.m., Sun. to 1 a.m. Br Sun. noon-4. Private parties for 25-60. **(I)** AE.

14th-42nd Streets, West Side

BEEFSTEAK CHARLIE'S—33rd St. & 7th Ave., 594-5401. Casual. American. Spcls: steak, barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Sun.-Thurs. 4-9, Fri.-Sat. 4-11 p.m. **(I-M)** AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: Horn of Plenty D with sliced steak, scampi, chicken, baby-back ribs. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Parking from 5:30. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: roast rack of lamb, bouillabaisse, scaloppine francaise. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: Keens mutton chop, yankee pot roast, rib eye steak with an oyster blanket, shrimp with saffron mussels. Res. nec. L Mon.-Fri. 11:45-3. D daily 5:30-10. **(M)** AE, CB, DC, MC, V.

MORAN'S CHELSEA SEAFOOD—146 Tenth Ave., at 19th St., 989-9225. Casual. Irish-Seafood. Spcls: Connemara stuffed sole, salmon in Galway dill sauce, live lobster tank. Res. sug. Open daily noon-midnight. **(I-M)** AE, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

NEW YORK STATLER—Seventh Ave. & 33rd St., 736-5000. **Haymarket Restaurant and Fireplace Lounge:** Turn-of-century dining room. Casual. B from 7 a.m. L from 11:30. D 5-10:30 **(M)**. **Penn Bar:** L cocktails until 2. Sun. noon-2 a.m. beverages only. **(I-M)**. **Lobby Bar:** Beverages noon-midnight. AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former town house.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

TOLEDO—55 W. 35th St., 947-1350. Casual. Spanish. Spcls: zaruela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.-Sat. noon-10. Private parties for 100. Closed Sun. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

AMBROSIA—216 E. 49th St., 838-6662. Dress opt. Continental. Spcls: escalope of veal, lacquered roast duckling. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Complete D. Pianist Keith Ingram nightly. Private parties for 80. Closed Sun. **(M)** AE, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** AE, CB, DC, MC, V.

THE CATTLEMAN—5 E. 45th St., 661-1200. Dress opt. American. Spcls: prime ribs, steak, ribs. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Fri. 3:30-11, Sat. to 11:30, Sun. 3-10. Piano bar in saloon Mon.-Fri. 5-11. Free D parking Mon.-Sat. 5-midnight. **(M)** AE, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: soup, salad, fondue, sandwiches, cheese-sausage board. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 5. Br Sun. 11:30-4. D Sun. 5-11. **(I)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

THE COMMON GOOD—304 E. 48th St., 935-9840. Casual. American-Continental. Spcls: oriental sesame chicken, Texas barbecue ribs, Louisiana shrimp fry. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Bar til 3 a.m. Ent. nightly. **(I-M)** AE.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E)**. **Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 7:30-11:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30-11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

IL RIGOLETTO—232 E. 53rd St., 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

JIMMY'S 46—148 E. 46th St., 986-4676. Dress opt. Continental. Spcls: steak suprême, mixed seafood platter, veal masala, lamb chops. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-11, Sat. from 4. Private parties for 55. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOYCE'S—948 Second Ave., at 50th St., 759-6780/1. Dress opt. American. Spcls: prime ribs of beef, 4-lb lobster, fresh seafood. Res. sug. Open daily noon-3 a.m. Private party room for 20. **(M)** AE, CB, DC, MC, V.

KENNY'S STEAK PUB—565 Lexington Ave., bet. 50th & 51st Sts., 355-0666. Casual. American. Spcls: steak, chops, lobster tail. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CAVE HENRI IV—227 E. 50th St., 755-6566. Jacket required. French. Spcl: grenouille sautée Provençal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30. Complete D. Continental piano Tues.-Sat. Closed Sun. **(M)** AE, CB, DC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. **(M-E)** AE.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: sautéed breast of quail with duck liver pâté, fresh braised salmon in lemon butter with endives, oysters with champagne vinegar and lemon. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. AE, CB, DC, MC, V.

LE MADRIGAL—216 E. 53rd St., 355-0322. Dress opt. French. Spcls: mignon de veau aux morilles, coeur de filet en chemise au poivre vert. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10:30. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, médaillons de veau aux girolles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, scallop & shrimp pernod, prime ribs. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

MORMANDO—541 Lexington Ave., bet. 49th & 50th Sts., 935-9570. Dress opt. Italian-Continental. Spcl: steak. L daily noon-3. D daily 5-midnight. Complete D. **(I-M)** AE, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. **(I)** AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

PRESS BOX—139 E. 45th St., 697-4734. Dress opt. American-Continental. Spcls: steak, seafood, veal. Res. sug. Open Mon.-Fri. 11:30 a.m.-10 p.m. Private parties. Free D parking. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borscht, blini with red caviar, pelmeni, pirojski. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: pasta, homemade pastry & ice-cream, cappuccino. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. **(I)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sun. noon-11:30, Sat. to midnight. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. **(M)** AE, CB, DC

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

ARTHUR'S—44 W. 56th St., 581-9765. Casual. Continental-American. Spcls: steak, lobster. L Mon.-Sat. 11:30-3. D Mon. 4-8, Tues.-Sat. 4-midnight. Complete D. Singing waiters and waitresses. Ent. nightly from 5:30. No min. or cover. Parties. Closed Sun. **(I)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(I)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway., 757-3110. Casual. Pub atmosphere. Spcls: steak, old fashioned barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. Child's D. **Also 44th St. & Broadway,** 398-1910. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. **45th St. & Eighth Ave.,** 581-0500. L Wed., Fri., & Sat. 11:30-3:30. D Mon.-Sat. from 4, Sun. from 1. **(I-M)** AE, DC, MC, V.

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Dinner 5:30 - 11:30
Sat. & Sun. 5 - 11:30

RESTAURANT DIRECTORY

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CELESTIAL EMPIRE—144 W. 46th St., 869-9183. Dress opt. Szechuan-Mandarin. Spcl: crispy fish in chili sauce. Res. sug. Open Mon.-Fri. 11:30 a.m.-11 p.m., Sat. noon-midnight. Discount D parking. Closed Sun. **(I)** AE, DC, MC.

ENCORE! CAFE—158 W. 44th St., 869-2672. Casual. French. Spcls: veal marengo, coquilles St. Jacques, quiche. Open Mon.-Fri. 11:30 a.m.-11:30 p.m. Br Sat.-Sun. 11:30-4:30. D Sat.-Sun. 4:30-11:30. Private parties for 50. Complete L & D. **(I)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sauté with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(I-M)** AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Discount parking after 5:30. Closed Sun. **(I-M)** AE, V.

FUNDADOR—146 W. 47th St., 819-0012. Casual. Spanish-Mexican. Spcls: paella à la Valenciana, mariscada bilbaina, Mexican combination. Res. sug. Open daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. Free D parking after 5:30, Sun. all day. **(I)** AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St. 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

IMPERIAL DRAGON WEST—45 W. 55th St., 582-6180. Casual. Chinese-Szechuan. Spcls: thrice fowled, crystal prawns, Peking duck. Res. sug. Open daily noon-midnight. Complete L. **(I-M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JINYA SUSHI—1251 Ave. of Americas, at 50th St., (in Exxon Bldg.) 245-4094. Casual. Japanese. Spcls: sushi, sashimi. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10, Sat. to 9:30. Closed Sun. **(M)** AE, CB, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a,m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT WEST 47th STREET—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 6:30 a.m.-7 p.m., Sat. 9 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, souffle glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044, 246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

LORD JIM'S—1674 Broadway, at 52nd St., 247-1374. Casual. Continental-Seafood. Spcls: seafood puff, chicken zingara, marinated grilled chicken. Res. sug. L Mon.-Fri. 11:30-3. Br Sat. 11:30-3. D daily 4:30-midnight. Pianist Wed.-Sat. **(I-M)** AE, MC, V.

MAMMA LEONE'S—239 W. 48th St., 586-5151. Casual. Italian. Spcls: veal & chicken parmigiana. Res. sug. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 3:30-11:30, Sat. 2:30-11:30, Sun. 2-10. Complete L & D. Ent. nightly. Private parties for 500. **(M)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard roti à la vanille, mille-feuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental. Spcls: boeuf bouilli, émince de veau zurichoise with rosti. Res. sug. Open daily 7 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(I-M)** AE, DC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Ann Hampton Callaway Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

RESTAURANT RAPHAEL—33 W. 54th St., 582-8993. Dress opt. Nouvelle cuisine. Spcls: magret de canard au vinaigre de miel, escalope de foie d' oie aux raisins, steak de saumon au vinaigre de framboise et céleri. Res. sug. L Mon.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, DC.

ROMEO SALTA—30 W. 56th St., 246-5772. Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.-Sat. noon-11:30. Private parties for 60. Closed Sun. **(E)** AE, CB, DC, MC, V.

SARDI'S—234 W. 44th St., 221-8440. Dress opt. Continental. Spcl: cannelloni au gratin. Res. sug. L Mon.-Sat. 11:30-3:30. **Club Sardi:** Business L Mon.-Fri. D daily 3:30-9. Complete L & D. Br Sun. noon-3. After-theater S Mon.-Sat. to 12:30, Sun. to 11. Parties. **(M)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

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RESTAURANT DIRECTORY

TOP OF THE SIX'S—666 Fifth Ave., at 53rd St., on the 39th floor. 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M)**. ***Bar & Lounge:*** *American.* L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALTRI TEMPI—237 E. 58th St., 752-2113. Jacket required. Traditional Italian. Spcls: red snapper in crust of salt, torta with polenta, agnolotti alla Piemontese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE.

BEEFSTEAK CHARLIE'S—968 Third Ave., at 58th St., 688-9688. Casual. American. Spcls: steak, barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Sun.-Wed. 3:30-10, Thurs. to 10:30, Fri.-Sat. to midnight. **(I)** AE, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: chateaubriand for two, veal scaloppini marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

CAFE FONDUTA—120 E. 57th St., 935-5699. Casual. Continental. Spcls: linguini with broccoli & clams, sautéed chicken & shrimps with fresh spinach & mushrooms, baby lamb chops with rosemary. L Mon.-Sat. 11:30-5. D Mon.-Sat. 5-10. **(I)** AE.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

THE GALLERY—1063 First Ave., at 58th St., 759-4200. Casual. American-French. Spcls: breast of duckling with blackcurrent, escalope of salmon with sauce pernod and fresh dill, grilled rack of lamb with sage and thyme. Res. sug. L Mon.-Fri. noon-3:30. D daily 6-11. Br Sun. noon-3:30. Private parties for 50. **(M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. *Northern Italian. Res. sug.* L *Mon.-Fri. noon-3.* D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE,CB,DC, MC, V.

INDIGO—41 E. 58th St., 308-4788. Jacket required. Continental. Spcls: Dover sole meunière, chicken curry, veal paillard. Res. sug. D Mon.-Sat. 7:30-2 a.m. Complete D. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. **(M)** AE, MC, V.

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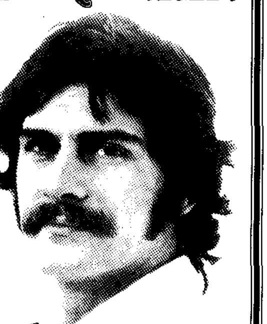
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RESTAURANT DIRECTORY

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. Cabaret nightly. **(I)** AE, MC, V.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PARK PLACE—39 E. 58th St., 750-9700. Jacket required. American-Continental. Spcls: shrimp à la Park Place, rack of lamb, veal marsala. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-midnight. Pianist 6:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Robin Halpin Trio for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Room:** Dress opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

PRONTO RISTORANTE—30 E. 60th St., 421-8151. Dress opt. Northern Italian. Spcl: fettuccine Pronto. Res. sug. L Mon.-Sat. 11:30-4:30. D Mon.-Sat. 5-midnight, Sun. 4-11. **(M)** AE, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: roast duck, lobster in port sauce, fillet of veal in green-peppercorn sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SHAH JAHAN—980 Eighth Ave., bet. 57th & 58th Sts., 586-4180. Casual. Indian Moghlai. Spcls: tandoori chicken, duck masala, lamb vindaloo. Res. nec. L Mon.-Fri. noon-2:30. D daily 5-midnight. Ent. Fri.-Sat. **(M)** AE, MC, V.

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Pakistani. Spcls: tandoori chicken, sag gosht, brochette of seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: presse de sole Frères Troisgros, chausson de grenouille au cresson, filet d'agneau en croûte. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight. Private parties for 36. Complete L & D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B Mon.-Sat. 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Thurs. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

BAUMER & CROOKS—1649 Third Ave., bet. 92nd & 93rd Sts., 831-8301. Casual. American-Italian. Spcls: marinated leg of lamb, broiled Norwegian salmon, cheddar cheese chicken pot-pie. Res. sug. D Mon.-Thurs. 5-11, Fri.-Sun. to midnight. Private parties. **(M)** AE, MC, V.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. L Tues.-Fri. noon-3. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. **(M)** AE, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, MC, V.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V.

CASA BRASIL—406 E. 85th St., 288-5284. Casual. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. **(E)** No Credit Cards.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. **(M)** AE, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE BOEUF A LA MODE—539 E. 81st St., 650-9664. Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tues.-Sun. 5:30-11. Complete D. Closed Mon. **(M)** AE, DC, MC.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE JACQUES COEUR—448 E. 79th St., 249-4920. Dress opt. French cuisine. Spcl: seasonal game. Res. sug. D only Tues.-Sun. with seatings at 7 & 9. Closed Mon. **(M-E)** AE, DC, MC, V.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. **(E)** AE.

LE RESTAURANT—540 Park Ave., at 61st St., in the Regency Hotel, 759-4100. Jacket required. Continental. Spcls: roast quail grand veneur, mousse of pike and salmon, médaillon of veal with shallots. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30, Sun. to 10. Br Sun. noon-3:30. Complete L & D. **(E)** AE, CB, DC, MC, V.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only. 5-midnight daily. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, poached salmon stuffed with scallop mousse, old fashioned chicken pot-pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

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MARTY'S—1265 Third Ave., at 73rd St., 249-4100. Casual. American. Spcls: prime ribs, steak, and seafood. Res. sug. D Mon. 6-midnight, Tues.-Sat. to 1 a.m., Sun. 4:30-11. Br Sat.-Sun. noon-3. Piano bar. Jazz ent. **(M)** AE, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: steamed mussels, poached fillet of sole with pesto sauce, escalope of veal stuffed with spinach & cheese, pears in beaujolais. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Free 2-hr parking. **(I-M)** AE, CB, DC, MC, V.

PEACHES—353 E. 77th St., 249-8511. Casual. Continental. Spcls: pasta with mussels, basil & tomato sauce, fresh fish, veal scallop glace de viande. Res. sug. L daily noon-4. D daily 6-11. **(M)** AE, CB, DC.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. French-International. Spcl: authentic Indian curries at L. Dancing nightly. Res. sug. L & D noon-12:30 a.m. Br Sun. noon-3. **Yellow Bird Room:** B only daily from 6:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

RASCALS—1284 First Ave., at 69th St., 734-2862. Casual. American. Spcls: hamburgers, salads, quiche. Open daily 11:30 a.m.-4 a.m. Jazz Br Sat.-Sun. 11:30-5. Music nightly from 10. **(I)** No Credit Cards.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 9:30. Ent. Private parties. **(M)** AE, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mollinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

SZECHUAN EAST—1540 Second Ave., bet. 80th & 81st Sts., 535-4921. Casual. Szechuan. Res. sug. Open Sun.-Thurs. noon-11:30, Fri.-Sat. to 12:30. **(M)** AE, DC.

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan-Cantonese. Spcls: lemon chicken, chef's special fried shrimp, Szechuan dumplings. Res. sug. L Mon.-Sat. noon-3. D Sun.-Thurs. 3-11, Fri.-Sat. to midnight. **(I-M)** AE, CB, DC, MC, V.

TRE AMICI—1294 Third Ave., bet. 74th & 75th Sts., 535-3416. Dress opt. Italian. Spcls: linguine fra diavolo, beef braciola, veal piccata. Res. sug. D only Sun.-Thurs. 5-midnight, Fri.-Sat. to 2 a.m. Piano bar 8-1, Fri.-Sat. 9-2. **(M)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

ZUCCHINI—1336 First Ave., bet. 71st & 72nd Sts., 249-0559. Casual. Vegetarian. Spcls: ratatouille casserole, steamed garden vegetables, soups, salads. Res. sug. L daily 11-5. D daily 5-11. Private parties for 60. **(I)** AE, MC, V.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

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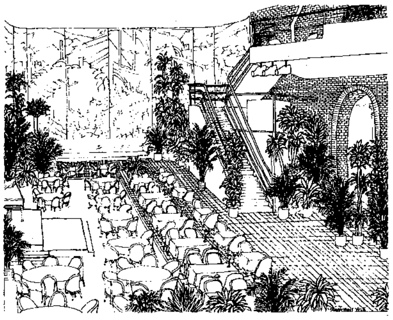

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sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11:30, Sat. 4-11:30, Sun. 4-10:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

CAFE ELYSEE—200 W. 70th St., 787-7399. Casual. French. Spcls: filet mignon with green peppercorns, poached scallops with vegetables, minced sole with fresh pasta and foie gras, saddle of lamb. Res. sug. D Mon.-Sat. 5:45-12:30. Bar til 1:30. **(M)** AE.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr parking after 5. **(M)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

NOODLES—40 W. 72nd St., 873-3550. Casual. Italian-Oriental. Spcls: pasta primavera, eggplant lasagna, beef or chicken chow fun. D Mon.-Thurs. 5-midnight, Fri.-Sat. 5-1 a.m., Sun. 4-11. Private parties for 40. **(I)** AE, MC, V.

PEKING DUCK HOUSE WEST—199 Amsterdam Ave., at 69th St., 799-5457. Casual. Peking. Spcls: Peking duck, homemade noodles, fried spareribs with honey. Res. sug. Open Mon.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Private parties for 200. **(I)** AE, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat.-Sun. 11:30-4:30. Bar til 4 a.m. Glass enclosed café. **(I)** AE, DC, MC, V.

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

Brooklyn

BEEFSTEAK CHARLIE'S—3121 Ocean Ave., 934-0321. Casual. Pub setting for beef spcls. Open 7 days. D Mon.-Fri. from 5 p.m., Sat. from 4, Sun. from 1. Spcl. child's D. Also **2133 Ralph Ave.** at Georgetown Shopping Ctr., 241-5600. D Mon.-Sat. from 5, Sun. from 1. D incl. salad bar; shrimp, beer, wine, or sangria; and baked potato. **(I-M)** AE, DC, MC, V.

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** No Credit Cards.

Queens

BEEFSTEAK CHARLIE'S—Flushing, 3122 Farrington St., Whitestone Shopping Ctr. at Linden Pl., 359-2080. Casual. Features beefsteak, sirloin, daily fish spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. salad bar; shrimp; beer, wine, or sangria. Child's D. **Forest Hills** 1 Station Square., at Forest Hills Inn. 793-5555. Pub setting with beef & rib spcls. Mon.-Sat. from 4:30, Sun. from 1. D incl. salad bar; shrimp; beer, wine, or sangria. Spcl. child's D. **Bellerose** 248-15 Union Tpke. Open 7 days. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 11, Sun. 1-9:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

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DC	Diners Club
MC	MasterCard
V	Visa

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ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 11/19, 20, The William Komaiko Trio featuring Vernel Fournier on drums. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 11/15, Charlie Carrington; Amy Duncan with Stephanie Crawford. 11/16-21, Laurindo. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 11/15, Nicolette Larson. 11/18, The Lounge Lizards. 11/19, 20, Sonny Rollins. 11/21, Steps featuring Michael Brecker, Peter Erskine, Eddie Gomez, Mike Manieri. 11/22, Gil Scott-Heron. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Sun.-Tues. at 9 & 11:15, The Don Shirley Trio. Wed.-Sat. at 9 & 11:15, jazz singer Alberta Hunter with pianist Gerald Cook and Vishnu Wood on bass. AE, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 11/20, Sarah Vaughan, Mon.-Thurs. at 9 and 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. at 9:30, talent showcase. AE, CB, DC, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Session. 11/18, Old-Time Jam Session. 11/20, Tompkins Country Horseflies. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Mon., The Jack Maheu Quintet featuring Warren Chiasson. Tues.-Sat., Balaban & Cats, 11/21, Scott Hamilton Quintet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 11/16-28, McCoy Tyner Quintet, nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. AE, MC, V.

R.T. FIREFLY—75 Bleecker St., at Broadway, 254-3130. Small room with a restaurant upstairs. 11/16, Accent On Travel. 11/17, Trademarks. 11/18, Farel James; The Neighborhood. 11/19, The Bratles. 11/20, Candy Apple. 11/21, Jimi Gear. No credit cards.

FOLK CITY—130 W. 3rd St., 254-8449. 11/17-19, Music for the Dozens. 11/20, Deuce. 11/21, Edwina Lee Tyler & a Piece of the World. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. 11/15, 22, Bob Cunningham and Bross Townsend. 11/16-18, Charles Eubanks and David Eubanks. 11/19, 20, Val Eley. 11/21, Andy Bey. 11/23, 24, Jean Bonard. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. & Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Marty Napoleon Trio with Alicia Sherman. Mon.-Sat., 5-10, pianist Don Golson. Sun., 5-10, Brooks Kerr. AE, CB, DC, MC, V.

GRIFF'S PLAZA—Third Ave., at 37th St., 867-7179. Pianist Nina Sheldon plays Sun. & Mon. from 7-11. 11/16-20, pianist John Bunch with Phil Flannigan on bass. Music starts at 9. AE, CB, DC, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. **Music Room:** 11/16-18 at 10, Fromage a Trois AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-12:30 a.m., The Judd Woldin Trio, play for dancing, alternating with Phil Della Penna & Chuck Folds. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

JAZZMANIA—40 W. 27th St., 532-7666. A loft with living-room environment, plus music & dancing. 11/17, Ken McIntyre Duo. 11/19, 20, Barron Bros. Music starts at 9. No credit cards.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 11/16-20, pianist Larry Willis with Ron Carter on bass. Sun. & Mon. pianist Fred Hersch with Marc Johnson on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Italian restaurant and jazz club. 11/15, 16, 22, 23, John Hicks Quintet. 11/17-21, Freddie Hubbard Quintet. AE, MC, V.

MARTY'S—Third Ave. at 73rd St., 249-4100. 11/15-27, guitarist singer Kenny Rankin, Mon.-Thurs. 9 & 11, Fri. & Sat. at 10 and midnight. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. 11/16-12/4, Jonathan Schwartz, two sets Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Art deco room with pianist Andy Tuck and David Meer on bass, Tues.-Thurs. 8-1 a.m., Fri.-Sat. 9-2 a.m. AE, CB, DC, MC, V.

THE OTHER END—149 Bleecker St., 673-7030. 11/16, 23, comedy night hosted by David Heenan. 11/17, 18, Bonnie Koloc. 11/19, Stuff. 11/20, Tania Maria. 11/21, Jazz Jam with Thunk. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Giordano. Wed., Stan Rubin's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Cathy Chamberlain and Her Jazz All Stars. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. 11/17, Thompson Twins. 11/19, 20, Steel Breeze. 11/21, 22, Squeeze. 11/23, David Johansen. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 9:30 & 11. 11/15, 22, Lynn Welshman Tentet. 11/16, Ictus. 11/17, Chin Suzuki. 11/19, Jorge Dalto. 11/20, 21, French Toast with Peter Gordon. 11/23, Sam Burtis Band. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 11/15, Topper Lilien. 11/17, Burke & Douglas. 11/18, Buffalo Strut. 11/19, Lazoo. 11/20, Adams McDowell Band. 11/21, Pierrot. 11/22, Debbie Whiting. No credit cards.

SOUNDSCAPE—500 W. 52nd St., 581-7032. 11/16, 23, Daniel Ponce & Jazzbata. 11/19, Delmar Brown & Bush Rock. 11/20, Fred Frith and Etron Fon Leloublan.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 11/15, 22, Ted Curson. 11/16-20, James Moody. 11/23-27, Buddy Tate & Al Gray. AE, MC, V.

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. 11/16-20, singer Peter Walsh, Tues.-Sat. at 10 & midnight. AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. Thru 1/1, blues singer Big Joe Turner, Wed.-Sat. at 9 & 11:30. Irish traditional music every Sun. from 7. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. Salsa meets Jazz every Mon. 11/15, El Gran Combo with Manny Oquendo's Libre and Daniel Ponce. 11/22, Perico and Casanova Y Muntuno with Kai Winding. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Shows at 10, 11:30 & 1 a.m. 11/15-22, Mel Lewis 17-piece Band. 11/23-28, Elvin Jones Quintet featuring Richard Davis. No credit cards.

VILLAGE WEST—577 Hudson St., bet. Bank & West 11th, 691-2791. 11/16-21, Urbie Green with Derek Smith & Jay Leonhardt, Sun.-Thurs. from 9:30, Fri. & Sat. from 10. AE, CB, DC, MC, V.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 11/15, 16, 22, 23, Rhythm & Jazz with Percy France. 11/17, 18, Django's Music with Mike Peters. 11/19-21, Heywood Henry. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 9. 11/15-20, Brooks Kerr on his American Songbag. AE

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 11/15, Freewheelin'. 11/16, Mindy J. and the Cyclone Rangers. 11/17, Juke Joint Band. 11/18, Swing Fever. 11/19, 20, Soozie and Great Balls of Fire. 11/21, Peach Fish Pie. 11/22, Dixie Doughboys. 11/23, Floyd Domino Band. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. 11/17, Roy Clark; Mindy J. and the Cyclone Rangers. 11/18-20, Ray Wylie Hubbard. AE, CB, DC, MC.

Comedy/Magic

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and Bill Maher. AE, MC.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:45. AE, MC. V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sun. Thru 11/20, Mier Yedid. No credit cards.

MONKEY BAR—60 E. 54th St., (*in Elysee Hotel*). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis and Dana Lorge. Wed.-Sat. comedians Mel Martin and Jamie de Roy. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed., pianist George Young and singer Pamela Smith. Thurs., comedian Guy Davis. Fri.-Sat., comedian Bernie Travis and magician Iman. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 12/22, Mike Cerrati Trio, alternating with singer-pianist Tommy Furtado, nightly except Sun., from 8-3 a.m. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. New club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. 11/21, at 11, singer Ken Page. Open Wed.-Sat. Valet parking. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. 11/19, *Eighty with Forty-Eight* featuring Michael Angelo and Lisa Lane Clasing. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to Peter Gerardi & Stephen Donet, Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. AE, CB, DC, MC, V.

WEDNESDAY'S—210 E. 86th St., 535-8500. Disco/bar/restaurant in the form of a block-long underground village with all sorts of nightlife entertainment. AE, DC, MC, V.

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Floor Shows/Cabaret

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial new cabaret-restaurant with a richly spiced revue *Paris in New York*, featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11. AE, CB, DC, MC, V.

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 11/16-20, Jay Leno AE, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar/cabaret. Thru 12/4, Charles Pierce. AE, MC, V.

INDIGO—41 E. 58th St., 308-4788. New supper club with *The International Follies* revue starring Mercedes, Roberto Antonio, and the Indigo dancers. Shows Mon.-Sat. at 9:30 & 11:30. Dancing between and after shows. AE, CB, DC, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric new hideaway cafe/restaurant facing the Hudson River. 11/19, 20, The High Heeled Women. 11/21, Matt Conley sings Brel. AE, MC, V.

O'NEALS' 43RD STREET—147 W. 43rd St., 382-1614. **Upstairs:** Mon. at 9:30, George Segal and the Empire City Imperial Jazz Band. Tues.-Sat. at 9 and 11:30, *Martin Charnin's Upstairs at O'Neals'* featuring Douglas Bernstein, Randall Edwards, Bebe Neuwirth, Michon Peacock, Richard Ryder, and Sarah Weeks. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Mon. at 9, Music Hall. Sun., Tues.-Thurs. at 9, Fri. & Sat. at 9 and midnight, *"Forbidden Broadway,"* a musical comedy satire. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. 11/19, 20, *Hi Jinks* - a musical comedy revue. AE, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to Greg Thompson's *"Follies '82"* in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Kicks II*, French cabaret revue produced by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Sy Oliver and His Orchestra, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** *"That's Entertainment"* a musical celebration, Tues.-Thurs. at 9:30 & 11:30, Fri.-Sat. at 10 & midnight. Dancing between and after shows. AE, CB, DC, MC, V.

VAN BUREN—349 W. 46th St., 581-0222. Restaurant/cabaret. 11/15, Jeff Knight. 11/16, I Favori. 11/17, Linda Mironte. 11/19, Arthur Kirson; Rosemary Loar. 11/21, The Singing Experience. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Steve Ross his piano, his songs, every Wed.-Sat. from 9-2 a.m., Sun. from 5:30. AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Singer-pianist Chris Barrett, Tues.-Thurs. 9-1 a.m., Fri. & Sat. 10-2 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Thru 12/31, Bobby Short, Tues.-Sat., 10 & midnight, except 11/20, when the Billy Taylor Trio will play. **Bemelmans Bar:** Barbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

DORAL TUSCANY—120 E. 39th St., 686-1600. **Jimmy La Grange Room:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Sat., 6:30-11. AE, CB, DC, MC, V.

DRAKE—440 Park Ave., at 56th St., 421-0900. **The Wellington Grill:** Pianist Jorge Garcia, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant restaurant with pianist, John Cook, Mon., Wed.-Sat. 5:30-11:30. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by John Morrow. **Sybils:** Thru 12/31, singer Monelle, Tues.-Sat., at 9:30 & 11:15, dining & dancing until 4 a.m. **Hurlingham's:** Pianist Ruth Andrews Fri.-Tues. 6-11. John Morrow plays Wed. & Thurs. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Ann Hampton Callaway entertaining Mon.-Sat. from 7:30-11:30. **La Ronde:** Cabaret-show lounge. Thru 11/27, Billy Fellows, Mon.-Sat. at 10:30 and 12:30, and live dance music 9:30-2 a.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Cafe:** Ed Goldman plays Mon.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **King Cole Room:** Thru 12/4, Edie Adams in *Broadway, My Way*, Mon.-Thurs. at 9:30, Fri. & Sat. at 9:30 & 11:30. **Grill:** Pianist-singer Kathleen Landis, Mon.-Sat. from 9-1 a.m. **Astor's:** Pianist Tommy Futado, Mon.-Sat. 5-8. Disco from 8:30. Thru 12/18, Eli Astone and Lucia Christy, Mon.-Sat. from 9-1 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **Hideaway:** Singer-pianist George Feyer, Tues.-Sat. from 9-1 a.m. **Cocktail Terrace:** The Michael Favato Trio play Tues.-Sat., 7-1 a.m. Pianist-singer Dardinella plays Sun. & Mon. AE, CB, DC, MC, V.

Background Music

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

THE PARK TEN—10 Park Ave., at 34th St., 889-1310. Continental restaurant. 11/18-20, Stephanie Nakasian with Hod O'Brien. AE, CB, DC, MC, V.

VARIATIONS—358 W. 23rd St., 691-1559. Continental restaurant. Singer-pianist Jorge Rios plays nightly from 7 p.m. AE, V.

Piano Rooms

CALLBACK—45th St. & Eighth Ave., 581-0500. Piano bar featuring Marcie Stein and Jimmy Hosbein. Open Wed.-Sat. 10-3. AE, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Pianist Ellis Larkins, Mon.-Fri., 9-midnight. AE, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Romantic skylights, and musical entertainment featuring pianist Emmy Kemp, Tues.-Thurs. 8-midnight, Fri. & Sat. 9-1 a.m. AE, DC, MC, V.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 11/15, 22, Louisa Sulzer. 11/16, Vie Tabaac. 11/17, 18, Michael Dardin. 11/19, Brick Hartney. 11/20, Teri Lynn Paul. 11/21, Teamwork. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. Dick Wellstood Tues.-Thurs. at 8:30, Fri. & Sat. at 9. AE.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant with pianist Tony Raico, Mon.-Sat., 10-2 a.m. AE, MC, V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Pianist/singer Brian Somers in the lounge Tues.-Sat. from 7:30. AE, CB, DC, MC, V.

PIANO BAR—69th St. & Broadway, 787-2501. Open nightly from 9. Mon.-Tues. Carol O'Shaughnessy Wed.-Sun. Houston Allred. AE, DC, MC, V.

ROYAL ROOST—154 W. 13th St., 255-3619. Continental restaurant with singer-pianist Danny Lanning playing Wed.-Sat. from 7:30-midnight. 11/21, singer Judy Kreston with David Lahm on piano. Midnight-Cabaret: 11/19, 20, Terry Hutchinson. AE, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. The Stephan Roane Duo, Wed. 8:30-12:30. Jeanne Matisse, Thurs. 8:30-12:30. Dan Riddle at the piano, Wed.-Thurs. 8:30-12:30. Singer-pianist Richard Kaplan, Fri.-Sat. 8:30-12:30. AE, DC, MC, V.

TRE AMICI—1294 Third Ave., at 74th St., 535-3416. Italian restaurant with pianist-composer-singer Charles Deforest, Tues.-Sat. from 10-1 a.m. AE, CB, DC, MC, V

RADIO HIGHLIGHTS

Wed., Nov. 17

2:06/WQXR-AM/FM—Tchaikovsky: Violin Cto in D, Op. 35.
3:00/WNCN—Bliss: Oboe Qnt (Graeme).
WNYC—Great **Schubert** Recordings.
4:00/WNCN—Bach: Flute & Harpsichord Sonata in e, #5 (Larrieu, Puyana).
5:00/WNCN—Vivaldi: Flute, Oboe & Bassoon Cto in g (Larrieu, Chambon, Louchez).
5:06/WQXR-AM/FM—Weiner: Divertimento #1 for Strings, Op. 20.
6:00/WNCN—Liszt: Les Preludes (Dorati).
6:30/WNYC—Amram: Triple Cto for Woodwinds, Brass, Jazz Qnt & Orch (Amram).
7:00/WNCN—Kreutzer: Septet for Strings & Winds in E-Flat (Vienna Octet).
8:00/WNYC—Balada: Cto for Piano, Winds & Percussion.
8:06/WQXR-AM/FM—Mrs. H.H.A. Beach: Piano Cto in c-sharp.
9:00/WNCN—Puccini: Manon Lescaut: sola, *perduta, abbandonata* (Price/Downes).
11:00/WNCN—Mozart: Violin & Piano Sonata in e (Goldberg, Lupu).
WNYC—Shostakovich: String Qt in F, "Fitzwilliam."

Thu., Nov. 18

2:06/WQXR-AM/FM—Flanquette: Les Cloches de Corneville.
3:00/WNCN—Bartok: Piano Cto #3 (Ashkenazy/Solti).
WNYC—New Music from Great Britain.
4:00/WNCN—Strauss: Aus Italien, Op. 16 (Krauss).
5:00/WKCR—Opera Topics: Borgatti Vocal Contest, 1981, in Cento, Italy.
WNCN—Bach: Art of the Fugue.
5:06/WQXR-AM/FM—Tchaikovsky: Gavotte from Suite #1 in d, Op. 43.
6:00/WNCN—Poulenc: Concert champetre for Harpsichord (Preston/Previn).
6:30/WNYC—Barber: Cello Cto (Garbousova).
7:00/WNCN—Mayer: Six Miniatures (Rowe, Weisberg).
8:00/WNCN—Purcell: Airs & Duets (Dooley, Crook).
WNYC—Francaix: Divertissement for Bassoon & String Qnt (Glickman).
8:06/WQXR-AM/FM—Stravinsky: Sym #1 in E-Flat, Op. 1.
11:00/WNCN—Beethoven: Qt #2 in G, Op. 18 (Juilliard String Qt).
WNYC—Busoni: Sonatina #1 (Jacobs).

Fri., Nov. 19

2:06/WQXR-AM/FM—Donizetti: Recitative and Aria, Lucia di Lammermoor.
3:00/WNCN—Haydn: Sym #44 in e, "Trauer" (Ruotolo).
WNYC—Ginastera: Piano Cto.
4:00/WNCN—Villa-Lobos: Momoprecoce, Fantasy for Piano & Orch (Ortiz/Ashkenazy).
5:00/WNCN—Paganini: La Primavera (Dutoit).
5:06/WQXR-AM/FM—Guarnieri: Brazilian Dance.
6:00/WNCN—Granados: Estudios Expresivos (Dosse).
7:00/WNCN—Bloch: Suite Modale for Flute & Strings (Panitz/Ormandy).
7:30/WNYC—Stravinsky: Rake's Progress (Soviero, Dunn, Sarfaty, Bailey, Gramm, Langan, Green, Stapp/Agler).
8:00/WNCN—*Monteverdi:* *Madrigal* "Ch'io t'ami. . . ." (Hamburg Monteverdi Choir).
8:06/WQXR-AM/FM—Bernstein: Sym #1.
9:00/WNCN—C.P.E. Bach: Sonata for Oboe & Continuo in g (Badinage). Recorded at Wave Hill.
11:00/WNCN—Spohr: Violin & Harp Sonata in A-Flat, Op. 115 (K. Storck, H. Storck).
WNYC—Jan Garbarek's "Dis." Music by Andrew Lloyd Webber, Strawbs, others.

Sat., Nov. 20

10:00 a.m./WNCN—Reger: Aus meinum Tagebuch, Op. 82, #29-35 (Laugs).
10:06 a.m./WQXR-AM/FM—Ravel: Une Barque sur l'ocean from Miroirs.
11:00 a.m./WNCN—Brahms: Piano Trio #1 in B, Op. 8 (Trio Pro Arte).
12:00/WNYC—Haydn: The Creation (Mathis, Araiza, van Dam/Karajan).
12:06/WQXR-AM/FM—Delius: Violin Sonata #2.
1:00/WNCN—Brahms: Sym #3 in F, Op. 90 (Kojian).
2:00/WNYC—Ella Fitzgerald sings Cole Porter.
2:06/WQXR-AM/FM—Gounod: Mirelle.
3:00/WNCN—Vorisek: Sym in D (Vajnar).
4:00/WNCN—Paganini: Guitar Qt #7 in E (Roczek, Geise, Walker, Tachezi).
5:00/WNCN—Bartok: Piano Sonata (Taub).
5:06/WQXR-AM/FM—Liszt: Hungarian Rhapsody #6.
6:00/WNCN—Mason: Country Pictures (Bennette).
6:30/WQXR-AM/FM—Haydn: Cto for Two *Horns and Orch in* E-Flat.
7:00/WNCN—Paganini: Violin Cto #6 in e (Accardo/Dutoit).
8:00/WNYC—Jazz history with Billy Taylor.
9:00/WNCN—Monteverdi: Lasciatemi morire (Berini, Quilico, Pizzolongo).
9:06/WQXR-AM/FM—Respighi: "The Pines of Rome" (Kahan).
11:00/WNCN—Shostakovich: Violin & Piano Sonata, Op. 134 (Kremer, Gavrilov).
WNYC—New Sounds: Works using ethnic & third-world music (Hassell, Byrne & Eno, Gilbert, Jarrett, others).

Sun., Nov. 21

10:00 a.m./WNCN—Rodrigo: Elogio de la Guitarra (Romero).
10:06 a.m./WQXR-AM/FM—Mendelssohn: Sym #4, Op. 90, "Italian."
11:00 a.m./WNCN—Bull: Walsingham Variations (Newman).
12:00/WNCN—Faure: Prelude from Penelope (Ansermet).
1:00/WNCN—Rachmaninoff: Piano Cto #2 in c, Op. 18 (Janowski).
3:00/WNCN—Dvorak: Piano Cto in g, Op. 33 (Firkusny/de Burgos).
3:06/WQXR-AM/FM—Liszt: Piano Cto #2 in A (Tennstedt).
5:00/WNCN—Chopin: Scherzo #4 in E, Op. 54 (Richter).
5:06/WQXR-AM/FM—Joan Sutherland and Richard Bonynge, featured guests.
6:00/WNCN—Rodrigo: Sones en la Giralda (Michel/Almeida).
WNYC—Boccherini: Cello Duo (Finckel, Lesser).
7:00/WNCN—Vaughan Williams: Cto for Oboe & Strings in a (Black/Barenboim).
7:06/WQXR-AM/FM—Vivaldi: Cto for Oboe, Bassoon & Strings.
8:00/WNYC—Burton: Homage to J.S. Bach (Brunelle).
8:06/WQXR-AM/FM—Rossini: La Cenerentola.
10:00/WNYC—Mozart: Violin Cto #1 in B-Flat (Zukerman).
11:00/WNCN—Laderman: Orch Cto (Comissiona).
11:06/WQXR-AM/FM—Music of Israel.

Mon., Nov. 22

2:06/WQXR-AM/FM—Hindemith: Nobilissima Visione, Concert Suite from the ballet "St. Francis."
3:00/WNCN—Schumann: Intermezzi, Op. 4 (Frankl).
4:00/WNCN—W.F. Bach: Sonatas for Two Violas (Phillips, Trampler).
5:00/WNCN—Rameau: Gavotte & Variations (Puyana).
5:06/WQXR-AM/FM—Rossini: Serenade in E-Flat for Small Orch.
6:00/WNCN—19th Century American Piano Works (Bruce).
6:30/WNYC—Gershwin: Piano Cto in F (Szidon/Downes).
7:00/WNCN—Britten: Peter Grimes, Op. 33 (Bernstein).
7:06/WQXR-AM/FM—Del Tredici: She's all my fancy painted her, from Final Alice.
8:00/WNYC—Prokofiev: Piano Cto #3 (Ashkenazy/Previn).
9:00/WNCN—Schoenberg: Trio, Op. 45 (Yajima, Tree, Krosnick). Recorded at the 92nd St. Y.
9:06/WQXR-AM/FM—Fine: Toccata Concertante (Ozawa).
11:00/WNCN—Lalo: Piano Trio #1 in c (Caecilian Trio).

Tue., Nov. 23

2:06/WQXR-AM/FM—Stravinsky: L'Histoire du Soldat Suite.
3:00/WNCN—Brahms: Sextet #2 in G, Op. 36 (Zukerman).
4:00/WNCN—Buxtehude: Chaconne in e (Chavez).
5:00/WNCN—Schumann: Piano Cto in a, Op. 54 (Arrau/Dohnanyi).
5:06/WQXR-AM/FM—Drigo: Pas de Trois from Les Millions d'Arlequin.
6:00/WNCN—Villa-Lobos: Harp Cto (Michel/Almeida).
6:30/WNYC—Albeniz: Iberia, Book 4 (Ciccolini).
7:00/WNCN—Falla: Nights in the Gardens of Spain (Panenka/Pedrotti).
8:00/WNCN—Fux: Serenade (Harnoncourt).
WNYC—Cage: The Seasons (Davies).
8:06/WQXR-AM/FM—Bruch: Cto in e for Clarinet, Viola & Orch, Op. 88.
9:00/WNCN—Beethoven: Cello & Piano Sonata in F, Op. 5, #1 (Harrell, Levine).
9:06/WQXR-AM/FM—Bloch: Schelomo.
11:00/WNCN—Walton: Violin & Piano Sonata (Armstrong, Khazanova-Salzman).

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Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today in New York
5 New Zoo Review
7 News
9 Joe Franklin
11 Wed/Aprenda Ingles
Thu,Tue/I Dream of Jeannie
Fri/Gigglesnort Hotel
Mon/Carrascolendas
H Wed/The Great Adventure
Thu/Raggedy Ann & Andy
Fri/Two of Hearts
S Thu/**Movie:** Legend of the Wild
Mon/American Dance Machine

6:25
7 Listen and Learn

6:30
2 News
4 Early Today
5 Popeye
11 Magilla Gorilla
H Mon/Rascal Dazzle
Tue/Two of Hearts

7:00
2 News
4 Today
5 World's Greatest Cartoon Show
7 Good Morning America
9 Jimmy Swaggart
11 Tom and Jerry
H Fri/Dollars & Sense Show
S Mon/Sophie Minds the Store
Tue/Ernie Kovacs: TV's Original Genius

7:30
9 Jim Bakker
11 Pink Panther
H Wed/**Movie:** Falling in Love Again
Thu/Split Cherry Tree
Fri/Hitler's Master Race
Tue/Video Jukebox
S Wed/Fractured Flickers
Fri/**Movie:** Ice Castles
Mon/**Movie:** The Runner Stumbles

8:00
11 Scooby Doo
H Thu/Sherlock Holmes
Fri/Heroes: Winston Churchill
Mon/**Movie:** Loophole
Tue/**Movie:** Father Figure
S Wed/American Dance Machine
Thu/Shogun Warriors: Starvengers

8:30
5 Flintstones
9 Wed,Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.Y. Report
11 MGM Cartoon Festival
H Fri/**Movie:** The Incredible Shrinking Woman
S Tue/The Gold Bug

9:00
2 Match Game
4 Donahue
5 I Love Lucy
7 Richard Simmons
9 Straight Talk
11 Great Space Coaster
S Wed/Laff-A-Thon

9:30
2 Jokers Wild
5 Dr. Ruth
7 So You Think You Got Troubles?
11 Wed,Thu,Mon,Tue/ Flipper
Fri/Insight
H Wed/ Dollars & Sense Show
S Wed,Fri,Mon/ Aerobicise
Tue/Four Horsemen of the Apocalypse

10:00
2 $25,000 Pyramid
4 Diff'rent Strokes
5 Tom Cottle
7 Good Morning New York
9 Romper Room
11 Civic Programming
H Wed/**Movie:** Father Figure
Thu/**Movie:** Paternity
Fri/**Movie:** Foolin' Around
Mon/Sherlock Holmes
Tue/The Great Adventure
S Wed/**Movie:** Soldiers Three
Thu/**Movie:** Skirts Ahoy
Fri/Prisoner of War
Mon/**Movie:** Battleground

10:30
2 Child's Play
4 Wheel of Fortune
5 Hour Magazine
W Wed/**Movie:** I Go Pogo
Thu/Frank Sinatra
Fri/**Movie:** Charles et Lucie
Mon/**Movie:** Underground Aces
Tue/**Movie:** Child Under a Leaf

11:00
2 Price Is Right
4 Texas
7 Love Boat
9 Tic Tac Dough
11 Odd Couple

11:30
5 My Three Sons
9 In Search of
11 Entertainment Tonight
H Thu/Video Jukebox
Tue/Dollars & Sense Show
S Fri/Laff-a-Thon

12 NOON
2 Tattletales
4 Doctors
5 Waltons
7 Family Feud
9 News
11 Good Times
H Wed/**Movie:** I Go Pogo
Thu/**Movie:** Sphinx
Fri/**Movie:** Ode to Billy Joe
Mon/Yesteryear. . . 1942
Tue/**Movie:** Foolin' Around
S Wed/**Movie:** Heaven Can Wait
Thu/**Movie:** Gemini
Fri/**Movie:** Backroads
Mon/**Movie:** Rich and Famous

12:05
H **Tue/Movie:** Ghost Story

12:30
2 Young and the Restless
4 Search for Tomorrow
7 Ryan's Hope
11 Inn Midday Edition

1:00
4 Days of Our Lives
5 Midday
7 All My Children
9 Wed/**Movie:** The Siege at Red River (1954). Van Johnson, Joanne Dru. Routine Civil War Western.
Thu/**Movie:** Magnificent Obsession (1954). Jane Wyman, Rock Hudson. Elegant Douglas Sirk soap opera about the fall and rise of an irresponsible playboy.
Fri/**Movie:** Rancho Notorious (1952). Marlene Dietrich, Mel Ferrer. Fritz Lang's charismatic Western about a bandit hideout.
Mon/**Movie:** Cosmos: War of the Planets (1978). John Richardson, Wanti Somer. Battles in outer space.
Tue/**Movie:** The Day of the Triffids (1963). Howard Keel, Nicole Maurey. The horror of man-eating plants.
11 700 Club
H Mon/**Movie:** Any Which Way You Can

1:30
2 As the World Turns
H Wed/The Great Adventure

2:00
4 Another World
5 News
7 One Life to Live
11 Wed,Thu,Mon,Tue/ Magic Garden
Fri/Big Blue Marble
H Thu/Yesteryear. . . 1942
Fri/**Movie:** Loophole
Tue/HBO Magazine
S Wed,Fri,Mon/ Aerobicise
Thu/Great Ladies of Country
Tue/Jonathan Winters

2:10
5 Popeye & Friends

2:30
2 Capitol
11 Krofft Superstars
S Wed/**Movie:** The High Country
Fri/**Movie:** The Runner Stumbles
Mon/**Movie:** Skirts Ahoy
Tue/**Movie:** The High Country

3:00
2 Guiding Light
4 Fantasy
5 World's Greatest Cartoon Show
7 General Hospital
9 Bonanza
11 Tom and Jerry
H Wed, Mon/**Movie:** Falling in Love Again
Thu/Sherlock Holmes
Tue/The Great Adventure
S Thu/Sophie Minds the Store

4:00
2 Barnaby Jones
4 Romance Theatre
7 Edge of Night
9 Soap World
11 Scooby Doo
13 Sesame Street
H Fri/ Dollars & Sense Show

4:30
4 More Real People
5 What's Happening
7 Wed/After School Special
Thu-Tue/People's Court
9 Wed/**Movie:** Battle Circus (1953). Humphrey Bogart, June Allyson. Korean War romance; not the best.

Thu/**Movie:** She Wore a Yellow Ribbon (1949). John Wayne, John Agar. Classic John Ford Western.

Fri/**Movie:** To Hell and Back (1955). Audie Murphy, Marshall Thompson. Audie Murphy's autobiographical story makes for good WW2 action.

Mon/**Movie:** The Devil's Rain (1975). Ernest Borgnine, Eddie Albert. Satanic mischief.

Tue/**Movie:** Return of Count Yorga (1971). Robert Quarry, Roger Perry. Nasty vampires take a bite out of an orphanage.

11 Pink Panther
13 What's Happening
H Fri/Two of Hearts
Tue/Video Jukebox
S Wed,Mon/**Movie:** Legend of the Wild
Fri/Mark Twain Theatre
Tue/The Gold Bug

5:00
2 4 7 News
5 Charlie's Angels
11 Little House on the Prairie
13 Mister Rogers
H Wed,Tue/Two of Hearts
Thu/Bushmen of the Kalahari
Mon/Rascal Dazzle

5:30
13 Electric Company

H Fri/**Movie:** The Incredible Shrinking Woman

S Thu/**Movie:** Paternity
Tue/Great Ladies of Country

Evening, Nov. 17-19 and 22-23

Wed., Nov. 17

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Happy Days Again
13 21 3-2-1 Contact
31 Brooklyn College Presents
H **Movie:** I Go Pogo

6:30
5 WKRP in Cincinnati
7 News
11 Barney Miller
13 N.J. Nightly News
21 Slim Cuisine
31 City Comment
S Laff-A-Thon

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 With Ossie and Ruby
S American Dance Machine

7:30
2 The Blue and the Gray: The Way It Was
4 Family Feud
5 All in the Family
7 People's Court
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Everyday Cooking
31 Fall Harvest
H Dollars & Sense Show

8:00
2 The Blue and the Gray
4 Real People
5 PM Magazine
7 Tales of the Gold Monkey
9 Nine on New Jersey
11 **Movie:** Cold Turkey (1971). Dick Van Dyke, Bob Newhart. Engaging comedy of greed about a small Iowa town that tries to quit smoking; many laughs.
13 Survival Special
21 All Creatures Great and Small
31 Tony Brown's Journal
H **Movie:** Ice Castles
N **Movie:** The Wild Child
S Bizarre
W **Movie:** Paternity

8:30
5 Carol Burnett
9 **Hockey:** Devils vs. Chicago
31 Fall Harvest
S Ernie Kovacs: Televison's Original Genius

9:00
4 Facts of Life
5 Merv Griffin
7 The Fall Guy
13 Nuclear War: A Guide to Armageddon
21 Hitch Hiker's Guide to the Galaxy
31 Detroit Black Journal

9:30
❹ Family Ties
㉑ Doctor in the House

10:00
❹ Quincy
❺ ⓫ News
❼ Dynasty
⓭ Search for Alexander
㉑ To the Manor Born
Ⓗ **Movie:** The Howling
Ⓝ **Movie:** Return of Bruce
Ⓢ **Movie:** Goodbye, Emmanuelle
Ⓦ **Movie:** All the Marbles

10:30
⓫ Metropolitan Report
㉑ Butterflies

11:00
❷ ❹ ❼ News
❺ M*A*S*H
⓫ Sanford & Son
⓭ War and Peace
㉑ Inside Business Today

11:30
❷ Archie Bunker's Place
❹ Tonight
❺ Starsky & Hutch
❼ Nightline
❾ Madame's Place
⓫ Saturday Night
㉑ Latenight
Ⓗ **Movie:** Falling in Love Again

11:40
Ⓢ **Movie:** Heaven Can Wait

12 MIDNIGHT
❼ The Last Word
❾ International Christian Aid
Ⓝ Eraserhead
Ⓦ **Movie:** Death Valley

12:05
❷ **Movie:** Suddenly Love (1978). Cindy Williams, Paul Shenar.

12:30
❹ David Letterman
❺ Mission: Impossible
❾ You Asked For It
⓫ Star Trek

1:00
❼ **Movie:** How the West Was Won, Part III (1976). James Arness, Eva Marie Saint.
❾ Christian Children's Fund

1:15
Ⓗ **Movie:** True Confessions

1:25
Ⓢ **Movie:** Prince of the City

1:30
❹ ⓫ News
❺ Hogan's Heroes

2:00
❷ News Nightwatch
❺ **Movie:** Young Man With a Horn (1950). Kirk Douglas, Lauren Bacall.
❾ Joe Franklin
⓫ Entertainment Tonight

2:15
❼ News

2:30
❹ Uncle Floyd
⓫ **Movie:** Major Barbara (1941). Wendy Hiller, Rex Harrison. Excellent adaptation of G.B. Shaw's comedy about a rich girl who joins the Salvation Army.

3:00
❹ Romance Theatre
❾ **Movie:** Dangerous Crossing (1953). Jeanne Crain, Michael Rennie. A newlywed's husband mysteriously disappears.

3:05
Ⓗ **Movie:** The Formula

3:30
❹ Mary Tyler Moore

4:00
❹ Here's Lucy

4:20
Ⓢ **Movie:** Blood Beach

4:26
❺ Love, American Style

4:30
⓫ Abbott and Costello

4:35
Ⓢ *Eerie Midnight* Horror Show

5:00
⓫ Focus: New Jersey

5:05
Ⓗ Dollars & Sense Show

5:30
❹ Health Field
❾ Morning Stretch
⓫ News

Thu., Nov. 18

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Buck Rogers
⓫ Happy Days
⓭ ㉑ 3-2-1 Contact
㉛ N.Y.U. Broadcast Lab
Ⓗ Raggedy Ann & Andy

6:30
❺ WKRP in Cincinnati
⓫ Barney Miller
⓭ N.J. Nightly News
㉑ Slim Cuisine
㉛ City Comment

6:45
㉛ News from City Hall

6:55
㉑ National Geographic

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Soap
⓫ Jeffersons
⓭ Nightly Business Report
㉑ Over Easy
㉛ Fall Harvest

7:30
❷ Muppets
❹ Family Feud
❺ All in the Family
❼ That's Hollywood
❾ Benny Hill
⓫ News
⓭ MacNeil/Lehrer
㉑ Woodwright's Shop
Ⓗ Boxing's Best: Grudge Fights
Ⓢ Aerobicise

8:00
❷ Magnum, P.I.
❹ Fame
❺ PM Magazine
❼ *Joanie Loves Chachi*
❾ **Movie:** Morituri (1965). Marlon Brando. Intriguing espionage drama about an anti-Nazi German who helps the British.
⓫ **Movie:** Mahogany (1975). Diana Ross, Billy Dee Williams. Somewhat fatuous story of a glamorous model; Ross will disappoint her fans.
⓭ Hitch Hiker's Guide to the Galaxy
㉑ L.I. Speak-Out
Ⓝ **Movie:** The Man Who Loved Women
Ⓢ **Movie:** So Fine
Ⓦ Hockey: Boston vs. Islanders

8:30
❺ Carol Burnett
❼ Star of the Family
⓭ Sneak Previews
Ⓗ **Movie:** Cutter's Way

9:00
❷ Simon & Simon
❹ Cheers
❺ Merv Griffin
❼ Too Close for Comfort
⓭ **Movie:** The 49th Parallel (1942). Lawrence Olivier, Leslie Howard.
㉑ Sneak Previews
㉛ Humanities Through the Arts

9:30
❹ Taxi
❼ It Takes Two
㉑ This Old House
㉛ Understanding Human Behavior

10:00
❷ Knots Landing
❹ Hill Street Blues
❺ ⓫ News
❼ 20/20
㉑ Austin City Limits
㉛ Japan: Living/Changing Tradition
Ⓝ **Movie:** Shoot
Ⓢ A New Day in Eden

10:30
❾ Latin New York
⓫ Metropolitan Report
⓭ Vintage Hitchcock
㉛ It's Everybody's Business
Ⓗ All Night Radio
Ⓢ Romance

10:45
⓭ Carthage

11:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Madame's Place
⓫ Sanford & Son
㉑ Inside Washington
㉛ Focus on Society
Ⓗ **Movie:** So Fine
Ⓢ Sex: Teenage Style
Ⓦ **Movie:** *Montenegro*

11:15
⓭ Masterpiece Theatre: To Serve Them All My Days

11:30
❷ Quincy
❹ Tonight
❺ Starsky & Hutch
❼ Nightline
❾ Racing from Yonkers
⓫ Saturday Night
㉑ Latenight
㉛ American Story

12 MIDNIGHT
❼ The Last Word
❾ Brooks Robinson's Greatest Sports Legends
㉑ Latenight
Ⓝ **Movie:** Operation Orient
Ⓢ **Movie:** Gemini

12:30
❹ David Letterman
❺ Mission: Impossible
❾ You Asked For It
⓫ Star Trek

12:35
Ⓗ **Movie:** Ghost Story

12:40
❷ McCloud

12:45
Ⓦ **Movie:** Summer Camp

1:00
❼ **Movie:** How the West Was Won, Part IV (1976).
❾ Psychic Phenomena

1:30
❹ ⓫ News
❺ Hogan's Heroes
❾ For the Love of a Hungry Child

2:00
❷ News Nightwatch
❺ **Movie:** Sincerely Yours (1955). Liberace, Joanne Dru.
❾ Joe Franklin
⓫ Entertainment Tonight
Ⓢ **Movie:** Paternity

2:15
❼ News

2:30
❹ Uncle Floyd
⓫ **Movie:** Castle of the Living Dead (1964). Donald Sutherland, Christopher Lee. Gothic horror.
Ⓗ Boxing's Best: Grudge Fights

3:00
❹ Romance Theatre
❾ **Movie:** Somewhere in the Night(1946). John Hodiak, Nancy Guild.

3:30
❹ Mary Tyler Moore
Ⓗ **Movie:** Paternity

3:40
Ⓢ **Movie:** So Fine

4:00
❹ Here's Lucy

4:29
❺ Love American Style

4:30
⓫ Abbott and Costello
Ⓢ **Movie:** The Runner Stumbles

5:00
⓫ Biography

5:05
Ⓗ All Night Radio

5:30
❹ Health Field
❾ Morning Stretch

5:45
Ⓢ Great Ladies of Country

Fri., Nov. 19

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Buck Rogers
⓫ Happy Days
⓭ ㉑ 3-2-1 Contact
㉛ Are You Listening
Ⓢ **Movie:** Ice Castles

6:30
❺ WKRP in Cincinnati
⓫ Barney Miller
⓭ N.J. Nightly News
㉑ Slim Cuisine
㉛ City Comment

6:45
㉛ News from City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Soap
⓫ Jeffersons
⓭ Nightly Business Report
㉑ Over Easy
㉛ Watch Your Mouth
Ⓗ Hitler's Master Race

7:30
❷ 2 on the Town
❹ Family Feud
❺ All in the Family
❼ 7 On Location
❾ Benny Hill
⓫ News
⓭ MacNeil/Lehrer
㉑ Long Island Week in Review
㉛ Jivin in Bebop
Ⓗ Heroes: Winston Churchill

8:00
❷ Dukes of Hazzard
❹ Powers of Matthew Star
❺ PM Magazine
❼ Benson
❾ **Movie:** Singin' in the Rain (1952). Gene Kelly, Cyd Charisse. Recommended Hollywood musical with classic song and dance routines; superlative entertainment.
⓫ **Movie:** The Four Musketeers (1975). Oliver Reed, Faye Dunaway. The second half of Richard Lester's brilliant and entertaining comic adaptation of Dumas's classic novel.
⓭ Washington Week in Review
㉑ Feeling Fine!
Ⓗ **Movie:** True Confessions
Ⓝ **Movie:** The Music Lovers
Ⓢ **Movie:** Nine to Five
Ⓦ **Movie:** French Quarter

8:30
❺ Carol Burnett
❼ Odd Couple
⓭ Wall $treet Week
㉑ Wild America
㉛ St. Louis Blues

8:40
㉛ Black and Tan Fantasy

9:00
❷ Dallas
❹ Knight Rider
❺ Merv Griffin
❼ Greatest American Hero
⓭ Body in Question
㉑ **Movie:** East Side of Heaven (1939). Bing Crosby, Joan Blondell.
㉛ Odyssey

10:00
❷ Falcon Crest
❹ Remington Steele
❺ ⓫ News
❼ The Quest
❾ New York Report
⓭ The Man Who Skied Down Everest
㉛ Masterpiece Theatre: To Serve Them All My Days
Ⓗ More Unexpurgated Benny Hill
Ⓢ **Movie:** The Incredible Shrinking Woman
Ⓦ **Movie:** Octagon

10:05
Ⓝ **Movie:** Women in Love

10:30
❾ Meet the Mayors
⓫ Metropolitan Report
㉑ Musical Masterpieces: "Beauty of Bach."

11:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Madame's Place
⓫ Sanford & Son
㉑ Long Island Week
Ⓗ **Movie:** Ode to Billy Joe

11:30
❷ **Movie:** Flash and Firecat (1978). Roger Davis, Tricia Sembera.
❹ Tonight
❺ Starsky & Hutch
❼ Nightline
❾ Hawaii Five-O
⓫ Saturday Night
⓭ **Movie:** The 49th Parallel. See Thursday, Nov. 19, 8 p.m.
㉑ Latenight
Ⓢ **Movie:** *Rich and* Famous

11:45
Ⓦ **Movie:** Love by Appointment

12 MIDNIGHT
❼ The Last Word

12:15
Ⓝ **Movie:** The Music Lovers

12:30
❹ SCTV Network
❺ Mission: Impossible
❾ You Asked For It
⓫ Star Trek

12:50
Ⓗ **Movie:** Prince of the City

1:00
❼ **Movie:** How the West Was Won, Part V.
❾ Psychic Phenomena

1:30
❺ America's Top Ten
⓫ News
Ⓢ **Movie:** Back Roads
Ⓦ **Movie:** Out of Season

2:00
❷ **Movie:** Sybil, Part I (1976). Joanne Woodward, Sally Field.
❹ News
❺ Soul Train
❾ Joe Franklin
⓫ Entertainment Tonight

2:15
❼ News

2:30
⓫ Best of the Midnight Special

3:00
❹ Uncle Floyd
❺ **Movie:** Daughter of Rosie O'Grady (1950). June Haver, Gordon MacRae.
❾ **Movie:** Five Gates to Hell (1959). Neville Brand, Nancy Kulp. Evil Chinese guerillas capture American nurses.

3:05
Ⓢ **Movie:** Just Before Dawn

3:30
❹ Romance Theatre
⓫ **Movie:** A Gift for Heidi (1962). Sandy Descher, Van Dyke Parks. A young Swiss girl learns about goodness.

3:50
Ⓗ **Movie:** True Confessions

4:00
❷ **Movie:** Sybil, Part II.
❹ Mary Tyler Moore

4:30
⓫ Abbott and Costello

4:35
❹ Sermonette

4:40
Ⓢ **Movie:** The Runner Stumbles

SOLUTIONS TO LAST WEEK'S PUZZLES

B	A	C	K	E	R	S	■	C	H	I	R	R	U	P
L	■	A	■	X	■	O	■	Y	■	D	■	O	■	E
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L	A	R	D	E	R	■	B	I	L	L	I	E	J	E	A	N	K	I	N	G
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TELEVISION

5:00
⓫ Best of Groucho

5:30
⓫ Biography

5:35
❾ **Movie:** The Human Vapor (1968). Japanese sci-fi horror.

Mon., Nov. 22

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Buck Rogers
⓫ Happy Days
⓭ ㉑ 3-2-1 Contact
㉛ All About TV

6:30
❺ WKRP in Cincinnati
⓫ Barney Miller
⓭ N.J. Nightly News
㉑ Slim Cuisine
㉛ City Comment
Ⓗ Split Cherry Tree
Ⓢ **Movie:** The Incredible Shrinking Woman

6:45
㉛ News from City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Soap
⓫ Jeffersons
⓭ Nightly Business Report
㉑ Over Easy
㉛ Up and Coming
Ⓗ Yesteryear. . .1942

7:30
❷ Muppets
❹ Family Feud
❺ All in the Family
❼ Day of Disaster
❾ Benny Hill
⓫ News
⓭ MacNeil/Lehrer
㉑ Tony Brown's Journal
㉛ Opening Night

8:00
❷ Square Pegs
❹ Little House on the Prairie
❺ PM Magazine
❼ That's Incredible
❾ **Movie:** Tom Jones (1963). Albert Finney, Susannah York. Tony Richardson's beautifully executed picaresque comedy based on Fielding's great novel; winning performances.
⓫ **Movie:** In the Heat of the Night (1967). Sidney Poitier, Rod Steiger.
⓭ Great Performances: The Charterhouse of Parma
㉑ Undersea World of Jacques Cousteau
㉛ To be announced
Ⓗ Sherlock Holmes
Ⓝ **Movie:** Stevie
Ⓢ **Movie:** For Your Eyes Only
Ⓦ **Movie:** True Confessions

8:30
❷ Private Benjamin
❺ Carol Burnett

9:00
❷ M*A*S*H
❹ **Movie:** A Day For Thanks on Walton's Mountain (1982). Ralph Waite.
❺ Merv Griffin
❼ To be announced
⓭ Magic of Dance
㉑ Gossip from the Forest
㉛ Cityscope

9:30
❷ Newhart
㉛ New England Begins

10:00
❷ Cagney & Lacey
❺ ⓫ News
❾ Leonard Bernstein Conducts
⓭ Six Great Ideas
㉛ Mystery!
Ⓗ **Movie:** Prince of the City
Ⓝ **Movie:** Women in Love
Ⓦ **Movie:** Paternity

10:30
⓫ Metropolitan Report
㉑ Sound Festival: Tierra with Sheila Escovedo and Cho-Cho San.
Ⓢ **Movie:** The Eerie Midnight Horror Show

11:00
❷ ❹ News
❺ M*A*S*H
❾ Madame's Place
⓫ Sanford & Son
⓭ Screenwriters/Word Into Image

11:30
❷ Trapper John, M.D.
❹ Best of Carson
❺ Starsky & Hutch
❾ Hawaii Five-O
⓫ Saturday Night
⓭ **Movie:** If I Had A Million (1932). W.C. Fields, Gary Cooper.
㉑ Latenight

11:45
Ⓦ **Movie:** French Quarter

12 MIDNIGHT
❼ News
Ⓝ **Movie:** The Man Who Loved Women
Ⓢ **Movie:** Blood Beach

12:30
❹ David Letterman
❺ Mission Impossible
❼ Nightline
❾ You Asked For It
⓫ Star Trek

12:40
❷ Columbo

1:00
❼ The Last Word
❾ Psychic Phenomena
Ⓗ **Movie:** So Fine

1:30
❹ News
❺ Hogan's Heroes
⓫ News
Ⓢ **Movie:** Rich and Famous

2:00
❷ News Nightwatch
❺ Best of Midday
❼ **Movie:** Trial of Lee Harvey Oswald, Part I. Ben Gazzara, Lorne Greene.
❾ Joe Franklin
⓫ Entertainment Tonight

2:30
❹ Mary Tyler Moore
⓫ **Movie:** Against All Odds (1969). Christopher Lee, Richard Greene.

2:35
Ⓗ **Movie:** Loophole

3:00
❹ Romance Theatre
❺ Off the Set
❾ **Movie:** The Man Outside (1967). Van Heflin, Peter Vaughn. Espionage drama.

3:30
❹ Here's Lucy
❺ Black News
Ⓢ Sex: Teenage Style

3:55
❼ News

4:00
❺ Love American Style
⓫ Best of Groucho

4:20
Ⓗ **Movie:** Any Which Way You Can

4:30
⓫ Abbott and Costello

5:00
⓫ Biography
Ⓢ **Movie:** The Runner Stumbles

5:30
❹ Health Field
⓫ News

Tue., Nov. 23

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Buck Rogers
⓫ Happy Days Again
⓭ ㉑ 3-2-1 Contact
㉛ Women: NY Edition
Ⓗ Bushmen of the Kalahari

6:30
❺ WKRP in Cincinnati
⓫ Barney Miller
⓭ N.J. Nightly News
㉑ Slim Cuisine
㉛ City Comment

6:45
㉛ News from City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Soap
⓫ Jeffersons
⓭ Nightly Business Report
㉑ Over Easy
㉛ Que Pasa U.S.A.
Ⓗ HBO Magazine
Ⓢ Ernie Kovacs: TV's Original Genius

7:30
❷ Muppets
❹ Family Feud
❺ All in the Family
❼ Here's Richard
❾ Benny Hill
⓫ News
⓭ MacNeil/Lehrer
㉑ Feeling Fine!
㉛ Tony Brown's Journal
Ⓦ **Movie:** Hondo

8:00
❷ Bring Them Back Alive
❹ Father Murphy
❺ PM Magazine
❼ Happy Days
❾ **Movie:** Rough Night in Jericho (1967). Dean Martin, George Peppard. Martin plays the heavy in this Western.
⓫ **Movie:** The Bridge at Remagen (1969). George Segal, Robert Vaughn. Decent WW2 action.
⓭ Nova
㉑ Nature
㉛ With Ossie and Ruby
Ⓗ **Movie:** The Howling
Ⓝ **Movie:** Sleeping Dogs

8:30
❺ Carol Burnett
❼ Laverne & Shirley
㉛ Detroit Black Journal
Ⓢ **Movie:** The Postman Always Rings Twice

9:00
❷ **TV Movie:** Country Gold. Loni Anderson, Lee Richardson.
❹ Gavilan
❺ Merv Griffin
❼ Three's Company
⓭ Mystery!
㉑ Masterpiece Theatre: To Serve Them All My Days
㉛ Humanities Through the Arts
Ⓦ **Movie:** The Conqueror

9:30
❼ 9 to 5
㉛ Understanding Human Behavior
Ⓗ **Movie:** Foolin' Around

10:00
❹ St. Elsewhere
❺ ⓫ News
❼ Hart to Hart
❾ Newark and Reality
⓭ ㉑ Odyssey
㉛ Japan: Living/Changing Tradition
Ⓝ **Movie:** The Wild Child
Ⓢ A New Day in Eden

10:30
❾ **Basketball:** Nets vs. Golden State Warriors
⓫ Metropolitan Report
㉛ It's Everybody's Business
Ⓢ Romance

11:00
❷ ❹ ❼ News
❺ M*A*S*H
⓫ Sanford & Son
⓭ **Movie:** I Met Him in Paris (1937). Claudette Colbert, Robert Young.
㉑ Feeling Fine!
㉛ Focus on Society
Ⓢ Bizarre

11:30
❷ Quincy
❹ Tonight
❺ Starsky & Hutch
❼ Nightline
⓫ Saturday Night
㉑ Latenight
㉛ American Story
Ⓗ **Movie:** The Wild Geese
Ⓢ **Movie:** So Fine
Ⓦ **Movie:** Nea

12 MIDNIGHT
❼ The Last Word
Ⓝ **Movie:** Shoot

12:30
❹ David Letterman
❺ Mission: Impossible
⓫ Star Trek

12:40
❷ McMillan and Wife

1:00
❼ **Movie:** Trial of Lee Harvey Oswald, Part II.
❾ Madame's Place

1:05
Ⓢ **Movie:** Ghost Story

1:30
❹ ⓫ News
❺ Hogan's Heroes
❾ You Asked For It

1:45
Ⓗ **Movie:** The Formula

2:00
❷ News Nightwatch
❺ **Movie:** The Mad Doctor (1941). Basil Rathbone, Ellen Drew. The horrible doctor marries wealthy women and kills them.
❾ Joe Franklin
⓫ Entertainment Tonight

2:30
❹ Uncle Floyd
⓫ **Movie:** The Money Jungle (1968). John Ericson, Lola Albright.

Murder mystery.

2:55
7 News

3:00
4 Romance Theatre
9 **Movie:** Code of Scotland Yard (1957). Diane Dors, Oscar Homolka. A prisoner from Devil's Island is on the loose.
S **Movie:** Just Before Dawn

3:30
4 Mary Tyler Moore

3:45
H **Movie:** Father Figure

4:00
4 Here's Lucy

4:30
11 Abbott and Costello
S **Movie:** The High Country

5:00
11 Biography

5:20
H HBO Magazine

5:30
4 Health Field
11 News

Weekend, Nov. 20-21

Sat., Nov. 20

6:00
2 Patchwork Family
5 Pattern For Living
11 Joya's Fun School
H The Great Adventure

6:30
4 Rebop
5 Insight
7 News
11 Hot Fudge
S Jonathan Winters

7:00
2 Captain Kangaroo
4 Sonrisas
5 World Tomorrow
7 Davey and Goliath
9 News
11 Magilla Gorilla
S The Gold Bug

7:30
4 Infinity Factory
5 Popeye
7 Wildlife Adventure
9 Growing Years
11 Pink Panther
H **Movie:** I Go Pogo

8:00
2 Speed Buggy
4 Flintstones
5 Bullwinkle
7 Superfriends
9 Christopher Closeup
11 MGM Cartoon Festival
13 Sesame Street
31 Carrascolendas
S **Movie:** The High Country

8:30
2 Pandamonium
4 Shirt Tales
5 Laurel and Hardy
7 Pac Man
9 Apple Polishers
11 Sport Billy
31 Villa Alegre

9:00
2 Gilligan's Planet
4 Smurfs
5 Little Rascals
9 Shirley Boone
11 F Troop
13 Mister Rogers
21 Focus on Society
31 La Esquina
H **Movie:** Father Figure

9:30
2 Bugs Bunny/Road Runner
5 I Love Lucy
7 Pac-Man
9 Davey and Goliath
11 Munsters
13 Electric Company
31 Mundo Real

10:00
5 Saturday Morning
7 *Schoolhouse Rock*
9 Dr. Who
11 **Movie:** Life, Liberty and Pursuit on the Planet of the Apes (1975). Roddy McDowall, Ron Harper. A human astronaut is a fugitive from the gorilla police.
13 Nature
21 It's Everybody's Business
31 Sonrisas
S Sinatra Concert

10:30
2 Bugs Bunny/Road Runner
4 Gary Coleman
31 Que Pasa U.S.A.?

11:00
4 Incredible Hulk and the Amazing Spider Man
7 Scooby & Scrappy Doo
9 All Star Wrestling
13 Understanding Human Behavior
21 American Story
31 Humanities Through the Arts
H Boxing's Best: Grudge Fights

11:30
2 Meatballs & Spaghetti
13 Understanding Human Behavior
S **Movie:** Legend of the Wild

12 NOON
2 NCAA Today
4 Jetsons
5 America's Top Ten
7 Weekend Specials
9 Nancy Drew
11 Entertainment This Week
13 Presente
21 Square Foot Gardening
31 Understanding Human Behavior
H Video Jukebox

12:30
2 To be announced
4 Flash Gordon
5 Portrait of a Legend
7 American Bandstand
13 21 This Old House
31 Understanding Human Behavior
H **Movie:** I Go Pogo

1:00
4 The Law Works
5 Big Valley
9 **Movie:** Jubal (1956). Glenn Ford, Ernest Borgnine. Gritty Western.
11 At the Movies
13 Victory Garden
31 Japan: Living/Changing Tradition
W **Movie:** I Go Pogo

1:30
4 NFL Weekly Magazine
7 Sha Na Na
11 Hee Haw
13 French Chef
21 Long Island Week
S Jonathan Winters

2:00
4 **Movie:** Kit Carson (1940). Jon Hall, Lynn Bari.
5 6 Million $ Man
7 To be announced
13 Matinee at the Bijou
21 Long Island Sports
31 It's Everybody's Business
H Blockheads: The 4th Annual Ventriloquism and Comedy Show
S **Movie:** Never So Few

2:30
11 The Prince and the Pauper
W **Movie:** Prince of the City

3:00
5 **Movie:** Roots of Evil (1981). Christian Anders. Martial arts action.
9 **Movie:** The Ambushers (1967). Dean Martin, Senta Berger.
11 Laugh Trax
31 Focus on Society
H **Movie:** Any Which Way You Can

3:30
13 *Sneak Previews*

3:45
7 **Boxing:** U.S.A. vs. the World

4:00
2 Sports Saturday
4 Sports World
11 White Shadow
13 Nova
21 Supersoccer
31 American Story

4:30
S **Movie:** The High Country

5:00
5 **Movie:** *Charlotte's* Web (1972). Pleasant animated feature based on E.B. White's story of a spider and a pig.
7 Wide World of Sports
9 Outer Limits
11 Chips Patrol
13 America's Black Forum
21 Sesame Street
31 This Old House
H Video Jukebox

5:30
4 NFL Week in Review
13 Open Mind
31 Lawmakers
H **Movie:** Father Figure

6:00
2 Channel 2 The People
4 News
9 Racing from Aqueduct
11 Star Trek
13 Lawmakers
21 Sneak Previews
W Cinderella Teams
31 Searching

6:30
2 4 News
7 To be announced
9 In Search of
13 *Mainstream*
31 European Television
S Sinatra Concert

7:00
2 7 News
4 Prime of Your Life
5 Welcome Back, Kotter
9 The Saint
11 Dance Fever
13 Inside Albany
21 Wall $treet Week
31 New Voice
W **Movie:** Flash Gordon

7:30
2 2 on the Town
4 *Glen Campbell* Music Show
5 All in the Family
7 New York People
11 Solid Gold
13 Agronsky & Co.
21 Inside Albany
31 Opening Night
H The Great Adventure

8:00
2 Walt Disney
4 Diff'rent Strokes
5 **Movie:** The Champ (1931). Jackie Cooper, Wallace Beery. The original version of this father-son tearjerker; well-acted.
7 T.J. Hooker
9 **Hockey:** Rangers vs. Toronto
13 Commanders
21 Magic of Dance
31 Evening at Pops
N **Movie:** Leadbelly
S Faerie Tale Theatre

8:30
4 Silver Spoons
11 **Movie:** The Country Girl (1954). Grace Kelly, Bing Crosby.

9:00
2 **TV Movie:** Hear No Evil. Gil Gerrard, Mimi Rogers.
4 Boxing
7 Love Boat
13 Mountbatten: A Man for the Century
21 Great Performances: The Charterhouse of Parma
31 N.Y.U. Broadcast Lab
H **Movie:** So Fine
S **Movie:** Southern Comfort
W **Movie:** Cannonball Run

9:30
31 Women: N.Y. Edition

10:00
5 News
7 Fantasy Island
13 **Movie:** Skylark (1941). Claudette Colbert, Ray Milland. Comedy about a philandering wife.
21 Great Performances: The Charterhouse of Parma
31 Six Great Ideas
N **Movie:** Sleeping Dogs

10:30
5 Black News
11 News
H Video Jukebox

10:45
W **Movie:** Underground Aces

11:00
2 4 7 News
5 M*A*S*H
9 Paul Hogan
11 Odd Couple
H **Movie:** Stranger in the House
S Bizarre

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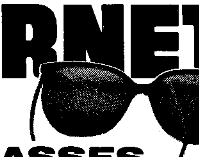

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11:15
7 News

11:30
4 Saturday Night Live
5 **Movie:** Straw Dogs (1972). Dustin Hoffman, Susan George. Sam Peckinpah's brilliant study of savagery and manhood will probably be cut for television viewers because of graphic violence and sex.
9 Harness Racing from Yonkers
11 Streets of San Francisco
S **Movie:** Goodbye, Emmanuelle

11:35
13 Mystery!

11:45
2 Sports People
7 **Movie:** Ice Station Zebra (1968). Rock Hudson, Ernest Borgnine.

12 MIDNIGHT
2 **Movie:** Love Story (1970). Ali MacGraw, Ryan O'Neal.
9 Championship Wrestling
N **Movie:** The Wild Child

12:30
11 Best of the Midnight Special
W **Movie:** Firecracker

12:40
H **Movie:** The Formula

1:00
4 Uncle Floyd
9 **Movie:** Peeping Tom (1963). Moira Shearer, Anna Massey. Michael Powell's cult classic is an inventive British horror story about a deranged voyeur.

1:05
S **Movie:** Ghost Story

1:30
11 News

1:40
5 **Movie:** Confidential Agent (1945). Charles Boyer, Lauren Bacall. Interesting version of Graham Greene's espionage novel.

2:00
4 An Evening at the Improv
11 Solid Gold
W **Movie:** An Eye for an Eye

2:09
2 **Movie:** Charley Varrick (1973). Walter Matthau, Sheree North.

2:40
7 **Movie:** Puppet on a Chain (1972). Sven-Bertil Taube, Barbara Perkins. American agent investigates Dutch drug ring.
H **Movie:** Father Figure

3:00
4 Mary Tyler Moore
9 **Movie:** Nothing but the Best (1964). Alan Bates, Denholm Elliott. Grim but compelling drama about a social climber who murders to get ahead.
11 **Movie:** Someone Behind the Door (1971). Charles Bronson, Anthony Perkins. Murder mystery.
S **Movie:** Southern Comfort

3:30
4 Mary Tyler Moore

4:00
4 Here's Lucy

4:15
H **Movie:** So Fine

4:22
2 **Movie:** The Black Windmill (1944). Michael Caine, Janet Suzman.

5:00
11 Biography
S **Movie:** Faerie Tale Theatre

5:30
11 Christopher Closeup

Sun., Nov. 21

6:00
9 Straight Talk
11 Dick Van Dyke
H Consumer Reports Presents
S **Movie:** Legend of the Wild

6:30
2 Mr. Moon's Magic Circus
4 Sermonette
5 Time for Timothy
7 News
11 Herald of Truth
H **Movie:** Sphinx

6:45
11 Davey and Goliath

7:00
2 Captain Kangaroo
4 Agriculture U.S.A.
5 Kenneth Copeland
7 Faith for Today
9 Newark and Reality
11 Robert H. Schuller

7:30
4 Twice a Woman
7 This Is The Life
9 Growing Years

8:00
2 For Our Times
4 Today in New York
5 Jimmy Swaggart
7 Christopher Closeup
9 Church Growth International
11 Dr. Snuggles
13 Sesame Street
S **Movie:** A Challenge for Robin Hood

8:30
2 Way to Go
4 Here's Lucy
7 Insight
9 Day of Discovery
11 Magilla Gorilla
H Two of Hearts

9:00
2 Sunday Morning
4 Bob Newhart
5 Wonderama
7 Today's Black Woman
9 Oral Roberts
11 Planet of the Apes
13 Mister Rogers

9:30
4 That Teen Show
5 World's Greatest Cartoon Show
7 Best of Kids Are People Too
9 Point of View
11 Josie and the Pussycats
13 Electric Co.
H **Movie:** Ode to Billy Joe

10:00
4 Positively Black
9 Mass
11 Tom and Jerry
13 3-2-1 Contact
21 Sesame Street
S **Movie:** Paternity

10:30
2 Public Hearing
4 Visiones
7 Wildlife Adventure
9 That's the Spirit
11 Pink Panther
13 Mainstream

11:00
2 Newsmakers
4 First Estate
5 **Movie:** Tarzan's Fight for Life (1958). Gordon Scott, Eve Brent.
7 Hispanic Writers of Greater New York
9 Make Peace With Nature
11 Three Stooges
13 Nuclear War: A Guide to Armageddon
21 **Football:** Syracuse vs. West Virginia

11:30
2 Face the Nation
4 News 4orum
7 This Week With David Brinkley
9 Rex Humbard
11 **Movie:** Buck Privates (1941). Bud Abbott, Lou Costello. Great A & C.
H **Movie:** Ice Castles

12 NOON
2 Channel 2 The People
4 Meet the Press
9 Robert Schuller
13 Survival Special
S **Movie:** Heaven Can Wait

12:30
2 Giants '82/Ray Perkins
4 NFL '82
7 Directions

12:45
5 **Movie:** Captains Courageous (1937). Spencer Tracy, Freddie Bartholomew. Great Hollywood version of Kipling's novel of a spoiled young man's adventures aboard a fishing boat.

1:00
2 Lorne Greene's New Wilderness
4 To be announced
7 Like It Is
9 **Movie:** Sands of the Kalahari (1961). Stuart Whitman, Stanley Baker.
11 **Movie:** Captain Nemo and the Underwater City (1970). Chuck Connors, Robert Ryan. So-so undersea adventure based on the Jules Verne character.
13 Magic of Dance

1:30
2 **Movie:** Sarah T. . . Portrait of a Teenage Alcoholic (1975). Linda Blair, Larry Hagman.
21 Square Foot Gardening
H Dollars & Sense Show

2:00
7 Eyewitness News Conference
13 Great Performances: The Charterhouse of Parma
21 Washington Week in Review
H **Movie:** Foolin' Around
S **Movie:** Dunkirk
W **Movie:** Border Menace

2:30
7 So You Think You Got Troubles?!
21 Wall Street Week

3:00
7 Crisis Theatre: The Gun
9 **Movie:** The Vikings (1958). Kirk Douglas, Tony Curtis.
11 **Movie:** Gator (1976). Burt Reynolds, Jack Weston. Lots of predictable but exciting Reynolds action down South.
13 Six Great Ideas
21 Supersoccer

3:15
5 **Movie:** White Line Fever (1975). Jan-Michael Vincent, Kay Lenz. Exciting drama about the troubled life of an independent trucker.

3:30
2 To be announced

4:00
4 Bob Newhart
7 **Movie:** Pardners (1956). Jerry Lewis, Dean Martin.
13 American Interests
21 Matinee at the Bijou
31 Washington Week in Review
H **Movie:** Sphinx
S Laff-a-Thon

4:30
4 Emmett Kelly Circus Vegas
13 Tony Brown's Journal
31 Lawmakers
S **Movie:** American Dance Machine

5:00
5 Kojak
9 Those Amazing Animals
11 **Movie:** Final Chapter—Walking Tall (1977). Jack Starrett, Margaret Blye.
13 U.S. Chronicle
31 Money Makers

5:30
7 Sportsbeat
13 Firing Line
21 Six-Gun Heroes
31 European Journal
S B.C. First Thanksgiving
W The Making of Raiders of the Lost Ark

6:00
4 7 News
5 **Movie:** Lady Sings the Blues (1972). Diana Ross, Billy Dee Williams. Terrific, if a bit schlocky, bio of Billie Holiday, the great jazz singer.
9 Battlestar Galactica
31 All about TV
H **Movie:** Ode to Billy Joe
S **Movie:** Heaven Can Wait

6:30
4 7 News
13 War and Peace
21 TV Quarterbacks
31 Cityscope
W **Movie:** The Legend of the Wild

7:00
2 60 Minutes
4 Voyagers!
7 Ripley's Believe It or Not!
9 Madame's Place
21 Inside Albany
31 Rebop

7:30
11 Entertainment This Week
13 Sea Power
21 New England Begins
31 Murder on Lenox Ave

8:00
2 Archie Bunker's Place
4 CHiPS
7 Matt Houston
9 Straight Talk
13 Nature
21 Mystery!
H **Movie:** Ragtime
N **Movie:** Animal Crackers
S Rick Springfield

8:30
2 Gloria
11 Lawrence Welk
31 Black Stream
W **Movie:** Southern Comfort

9:00
2 The Jeffersons
4 Bob Hope's Pink Panther Thanksgiving Gala
5 Bush Doctor
7 **Movie:** Escape from Alcatraz (1979). Clint Eastwood.
9 It Is Written
13 Masterpiece Theatre: To Serve Them All My Days
21 **Movie:** The Stranger (1946). Loretta Young, Orson Welles.
31 Sound Festival: Flora Purim & Airto with Butacaje

9:30
2 One Day at a Time
9 The World Tomorrow
11 Wall Street Journal Report
S **Movie:** Prince of the City

10:00
2 Trapper John, M.D.
5 11 News
9 Jimmy Swaggart
13 Ripping Yarns
31 Crisis to Crisis
N **Movie:** The Bug

10:30
5 Sports Extra
11 From the Editor's Desk
13 Hitch Hiker's Guide to the Galaxy
W **Movie:** Montenegro

11:00
2 4 News
5 Dr. Ruth
9 Barry Farber
11 At the Movies
13 Metrocosms
H More Unexpurgated Benny Hill

11:15
2 News

11:20
7 News

11:30
5 David Susskind
11 Odd Couple
13 Matinee at the Bijou

11:45
2 Sports Update
4 **Movie:** The Star Maker, Part I (1981). Rock Hudson, Brenda Vaccaro.

12 MIDNIGHT
2 **Movie:** Airport 1975 (1974). Charlton Heston, Karen Black.
9 **Movie:** The Last Wagon (1956). Richard Widmark, Felicia Farr.
11 Streets of San Francisco
H **Movie:** Ice Castles
N **Movie:** Eraserhead

12:05
7 Sports Special

12:15
7 **Movie:** The Tiger Makes Out (1967). Eli Wallach, Anne Jackson.
W **Movie:** I Hate Blondes

12:20
7 **Movie:** The Double Man (1967). Yul Brynner, Britt Ekland.

12:30
S **Movie:** Happy Birthday to Me

1:00
11 News

1:30
11 Weekend Sports Wrap-Up

1:45
4 Mary Tyler Moore

1:55
H **Movie:** The Howling

2:00
2 News Nightwatch
9 Psychic Phenomena
11 It's Your Business

2:15
4 Positively Black

2:20
S **Movie:**The Happy Hooker Goes to Washington

2:25
7 **Movie:** Red Garters (1954). Rosemary Clooney, Jack Carson.

2:30
11 Notre Dame Football

2:45
4 First Estate

3:00
9 **Movie:** The White Tower (1950). Glenn Ford, Claude Raines. Mountain climbing adventure in the Alps.

3:15
4 News

3:25
H **Movie:** Cutter's Way

3:30
11 Dick Van Dyke

3:50
S **Movie:** Paternity

4:00
11 Best of Groucho

4:15
7 News

4:30
11 Abbott and Costello

5:00
11 Biography

5:15
H More Unexpurgated Benny Hill

5:30
4 Health Field
11 News
S Laff-A-Thon

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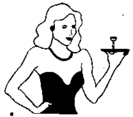

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Rolleri — To the American Gigolo the 2nd. Good Luck with your inventions and your 1st million. I hope we always stay *friends or at least until I get a ride in your* Rolls Royce. Love Al Capone

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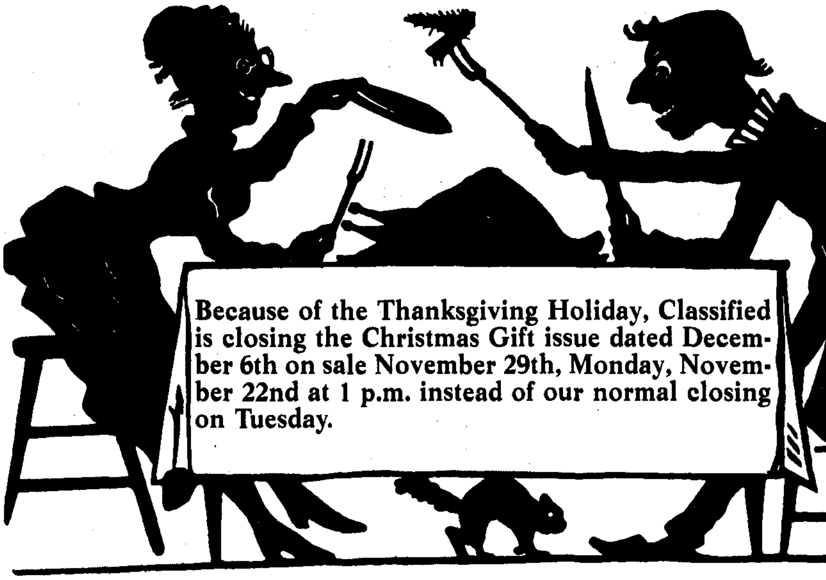

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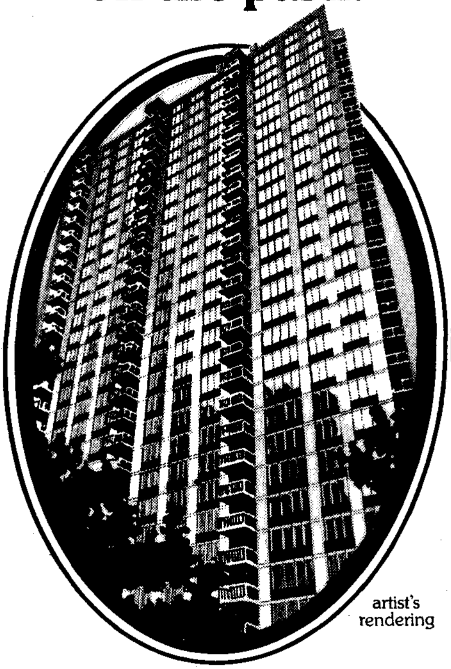

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 460

BY MARY ANN MADDEN

furze—(noun) winter wraps fabricated of evergreen shrubs, occasionally of plastic evergreen shrubs (see: *fun furze*).

floozy—(adj.) suffering from a severe cold due to overexposure and underdressing.

flatterer—(noun) in Great Britain, one who rents an apartment by buttering up the landlord or landlady (see: *bed-sitter*).

Above, excerpts from our fractured dictionary. Competitors are invited to devise a whimsical definition for a word beginning with the letter "f."

Results of Competition 457, in which you were asked for examples of (1) what was said aloud, and (2) what was thought by the speaker.

Report: 1. Here are the repeats. 2. Another original opening for the report. 1. May I have the recipe? 2. Without the Meow Mix. 1. I'm tired—early day tomorrow. 2. *Dynasty*'s on at ten. 1. Only PBS. 2. *Magnum P.I.* and *Dallas*. 1. My sign? It's Gemini. 2. Burma Shave. 1. The competition? Oh, I've sort of lost interest, and I've really been too busy to enter. 2. She never picks the good ones anyway, or maybe it was lost in the mail—say, I never thought of that—or perhaps the stamp fell off, or . . .

First Prizes of two-year subscriptions to "New York" to:

1.
2. I love you.
Deborah Vlcek, Yakima, Wash.

1. Break a leg.
2. Break a leg.
Judy Goldsmith, Los Angeles, Calif.

Runner-up Prizes of one-year subscriptions to "New York" to:

1. What do you mean driving too *slow* on a public thoroughfare?
2. I wonder if that stuff was Guatemalan.
Robert J. Tymann, Voorheesville, N.Y.
sp. mention: Lynne Farrow, Nyack, N.Y.

1. . . . by the dawn's early light . . .
2. . . . any bedbugs on me . . .
Phil Levine, Bronx

And Honorable Mention to:

1. For me? You shouldn't have.
2. You shouldn't have.
Bryan Felmet, Wintersville, Ohio

1. Make it next Tuesday at 11:15—there won't be much of a wait.
2. Then again, the other 23 patients I scheduled may all show up.
Ruth Migdal, Brooklyn

1. What's the good word, pal?
2. I only asked for one.
Msgr. A. V. McLees, St. Albans, N.Y.

1. Oh, the heat in my apartment won't be fixed till Christmas?
2. Kill my landlord. C-I-L-L . . .
Richard Fisherman, Bergenfield, N.J.

1. And now, the Snoopy balloon!
2. What the hell am I doing here?
Tim Hanley, N.Y.C.

1. The Reverend Sun Myung Moon knows all answers.
2. The Reverend Sun Myung Moon knows all answers.
Amy Albert, Philadelphia, Pa.

1. Just browsing.
2. Where the hell is *TV Soap Opera Facts*?
Jan Leary, Chicago, Ill.

1. The little devil! What did his teacher say then?
2. . . . Leslie Howard, Thomas Mitchell, Ann Rutherford, Evelyn Keyes, Butterfly McQueen, Laura Hope Something, Hattie McDaniel . . .
Karl Gerds, Brighton, Mass.

1. That's very clever. I wish I'd thought of it.
2. I wonder who gave him the idea.
John M. Raymond III, Tampa, Fla.

1. I'm Gregory Greenberg.
2. I'm Gregory (19) Greenberg.
Adam Doyle, Burke, Va.

1. And then I was in this big room, and I tried to open the curtains but my suitcases got in the way, and then I was naked, and I knew it was 8:47 and I was going to miss the train, so I started to run, and . . .
2. I hate my mother.
J. Bickart, N.Y.C.

1. Oh, I'm sorry. Happy belated birthday.
2. I didn't forget your birthday; I didn't exactly remember it either.
Bob Dodds III, Denver, Colo.

1. There's no way I could fault your performance.
2. I slept through the entire play.
Bob Walser, Mystic, Conn.

1. You're due in February? Congratulations!
2. February, January, December, November . . .
Karen Bracey, Burke, Va.;
Milton Ross, West Orange, N.J.

1. That vacation in Rio did you a world of good, dear.
2. You could have had it done on Park Avenue and saved the fare.
Mary Conte, North Miami, Fla.
sp. mention: Nancy Stark, N.Y.C.;
Charles Almon, Brooklyn

1. Oh! You got your hair cut! Looks great!
2. She's scratching her head. Must be dandruff.
Charles Hurd, New Vernon, N.J.

1. Say, that's quite a baby.
2. Is that a baby?
T. T. Joel, Tampa, Fla.

1. Good evening, officer, did I just do something wrong?
2. Please, God, don't let him search the glove compartment.
Gloria Margolis, Parsippany, N.J.

1. Father forgive them for they know not what they do.
2. Father forgive them for they know not what they do.
Jeanne M. Baker, N.Y.C.

1. You're the first.
2. This week.
Barry Anderson, Washington, D.C.

1. Adolescent taunts like that are the revenge of small minds.
2. Oh yeah? Well, *your* mother wears combat boots.
Debbie Bennett, N.Y.C.

1. I'm honored to win, yet this Oscar is in truth not an individual honor but . . .
2. A million a movie, maybe two million!
Cheryl Brickey, La Crescenta, Calif.

1. Uh, hi! This is Ben calling, at, um . . .
2. Machines. I hate machines. Can't she afford a service, or what?
Ben Patterson, San Diego, Calif.

1. Give me liberty or give me death.
2. I have a very loose definition of liberty.
Steve Schwartzberg, Philadelphia, Pa.

1. Thanks. You have a nice day, too.
2. Sorry, turkey, but I have other plans.
Jack Rose, N.Y.C.

1. I'm just standing on the corner and this

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guy I've never seen before hands me this color TV wrapped in a blanket and runs away . . .
2. Do not pass Go. Do not collect $200.
Tony Hope, Washington, D.C.

1. What made you decide to go into acting?
2. Here comes: (a) It was a good way to meet girls; (b) it's the only thing I know; (c) I'm basically shy.
Jan Leighton, N.Y.C.

1. Darling! That gown is simply gorgeous!
2. I didn't realize this was Halloween.
Mrs. W. Tomasow, Stewartsville, N.J.

1. Your winter line certainly makes a statement.
2. Blat.
Jay McDonnell, N.Y.C.

1. That's one small step for a man, one giant leap for mankind.
2. Or is it one giant step for a man, and—oh, hell . . .
Grace Katz, Rutland, Vt.
similarly: W. D. Gluck, Moreland Hills, Ohio

1. Please come again soon.
2. I've decided to take that job in Australia.
H. J. Bradley, New Bedford, Mass.
sp. ment.: Gretchen Boddorf, New City, N.Y.

1. We will sell no wine before its time.
2. Or until someone buys it.
Emma Fallon, N.Y.C.;
Joseph Ranfone, Seaford, N.Y.

1. I am not a crook.
2. I am not a crook.
Shep H. Greenberg, White Plains, N.Y.
sp. mention: A. Shulman, Villanova, Pa.

1. I am not a crook.
2. Ha ha ha ha ha.
Robert Fessler, Pittsburgh, Pa.
sp. mention: Paul Levine, Phoenix, Ariz.

1. I am cool, calm, and collected.
2. And in analysis.
Judy Mostowitz, Brooklyn
similarly: Louis B. Raffel, Skokie, Ill.

1. Congratulations. I hear you're a grandmother.
2. When are we going to hear that you're a mother-in-law?
Albert Komishane, Elizabeth, N.J.

1. Of course, the book *was* much better.
2. *The Grapes of Wrath* was a book?
Christine Johnson, Tallahassee, Fla.

1. Editor, Competition 457, *New York* Magazine: Enclosed please find my entry.
2. Editor, *Paris Review:* Enclosed please find my manuscript.
Mike Eakin, Chicago, Ill.

Competition Rules: One entry only should be sent to Competition Number 460, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by November 26. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the December 20 issue. Out-of-town postmarks are given three days' grace. **Postcards only, please.** ■

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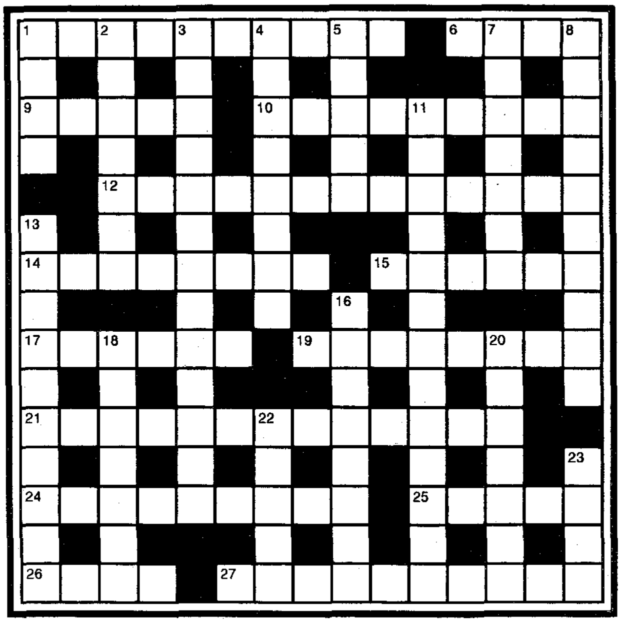
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Somehow reads and sees small society evaluated again. (10)
6 A melody set backwards in operatic song. (4)
9 Make a loud noise in a collision. (5)
10 Does it help put you more on top? (4, 5)
12 As you might, by getting rid of corporal punishment? (5, 3, 5)
14 Such robbers are a bit of a drag on planes! (8)
15 Unit of energy discovered in a mountain peak in Norway. (6)
17 Discharge the burden of international government? (6)
19 Robots in a small car with mother, thanks! (8)
21 Apparently where to find what o'clock it is? (2, 3, 4, 2, 2)
24 Puddingy part of England? (9)
25 Study the green light in Africa. (5)
26 The only kind of fish! (4)
27 No phoney land area in the American property business. (4, 6)



Down

1 Shake with such a standard of stability. (4)
2 A girl I love by the seaside in Italy. (7)
3 For them, life may be about to assume a certain formlessness! (6-7)
4 . . . but these may still be involved in form! (8)
5 Their collapse in Kent. (5)
7 Tearing finish in the ring. (7)
8 A note of carelessness? (10)
11 Places to obtain the wherewithal for journeys. (6-7)
13 So send up my kind of fictitious names. (10)
16 Note—real fun can be gloomy. (8)
18 Actual misprint in text? (7)
20 Aerial insects have it. (7)
22 Small atom full of energy—in existence! (5)
23 Right decoration for the costume. (4)

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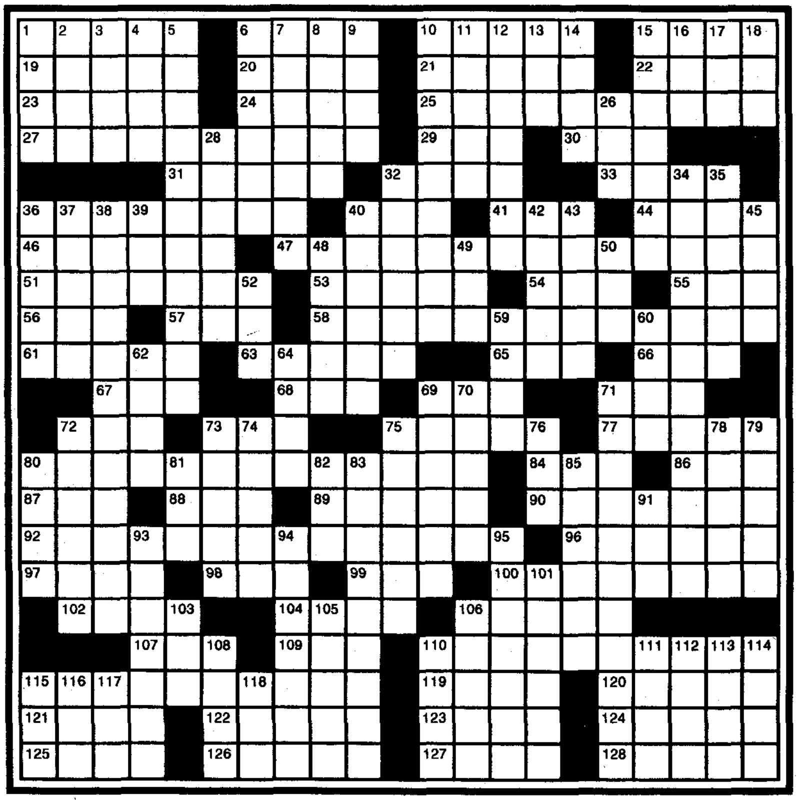
'READING IT BACK': CUE CROSSWORD / By Maura B. Jacobson

Across

1 Send a check
6 Connie of baseball
10 Schooner sights
15 Saturate
19 Varnish ingredient
20 Odd, Scottish style
21 Reynolds or Sherman
22 Mata of WWI
23 State of India
24 End of the Mormon trek
25 Ask a tailoring fee
27 Rent billboard space
29 Kimono sash
30 Certain, in Savoie
31 Circuit breakers
32 Of the ear
33 Rolling in money
36 Offers marriage
40 Dam act of 1933
41 Cyclades isle
44 Iceberg's kin
46 Long-term cons
47 Hunger pangs' message
51 Cricket maneuver
53 Noted Swiss mathematician
54 Double: comb. form
55 Audit man, for short
56 Roman 551
57 Aloha gift
58 Do a consumer's report
61 Cult: Sp.
63 Hold the helm
65 Wine choice
66 Brit. co. letters
67 Ending for arch or mock
68 Antiquated
69 Opposite of sing.
71 Cry of disbelief
72 Shipper's abbr.
73 Get out of town
75 Thomas Mann's daughter
77 Bloodsucking worm
80 Porter's receipt
84 Cartoonist Gardner
86 Sis's contemporary
87 Eternally: poetic
88 Before la la
89 Remove rime
90 Water flask
92 Set up a roadblock
96 Staid
97 Soviet-Chinese river
98 Recent: prefix
99 Not neg.
100 Savored again
102 Use shears
104 So be it!
106 Meat on a skewer
107 Romaine lettuce
109 Grumpy's sibling
110 Acts the courtesan
115 Make a scorecard entry
119 Prospector's find
120 "Oh, give me ——. . ."
121 Malaria symptom
122 Stick out like —— thumb
123 Novelist Wister
124 Pine tree exudate
125 Lexicon look-up
126 Carried on
127 Coal derivatives
128 Owners' documents

Down

1 The McCoy
2 Or —— (ultimatum)
3 Western flattop
4 "—— corny as Kansas. . ."
5 School recess
6 Dessert at Maxim's
7 Most highbrow
8 Rugged rocks
9 Actress Madeline
10 Undermined
11 Suspect's out
12 Outlawed
13 Role for Mae
14 Hollywood stages
15 Posse leader
16 Lummox
17 Greek nickname
18 One of the Carsons
26 Lew Wallace's Ben
28 Down Under native
32 Pertaining to eggs
34 Use a metronome
35 Bound like a barrel
36 Trudges wearily
37 Garand, for one
38 Marathon headquarters
39 Footlike part
40 Went sightseeing
42 "Woman —— Year"
43 Seeded
45 Writer LeShan, et al.
48 German philosopher
49 Eur. realm, once
50 Edge
52 Yugoslav city
59 Pacific island group
60 Wings
62 Enlarged duet
64 Mausoleum
69 Résumé
70 Flax product
71 Do a carpentry chore
72 Whipped and ice
73 Sophia
74 "—— in the Crowd"
75 "Wizard of Menlo Park"
76 Part of a circle
78 Where Minos ruled
79 Made razor-sharp
80 Small armadillo
81 Sea measure: abbr.
82 Japanese celery
83 Had esteem for
85 "—— Eden"
91 N.F.L. scores
93 Bamboozled
94 Highway pest
95 More impressive
101 Buddy's family
103 Marijuana
105 Watered silk
106 Plains Indian
108 G.B.S.
110 Piggy-bank aperture
111 Korea's Syngman
112 Strike an attitude
113 "—— the alien corn"
114 Hankerings
115 Gullet
116 Gone by
117 Capek play
118 That, to Carmen



Solutions to last week's puzzles appear on page 130.

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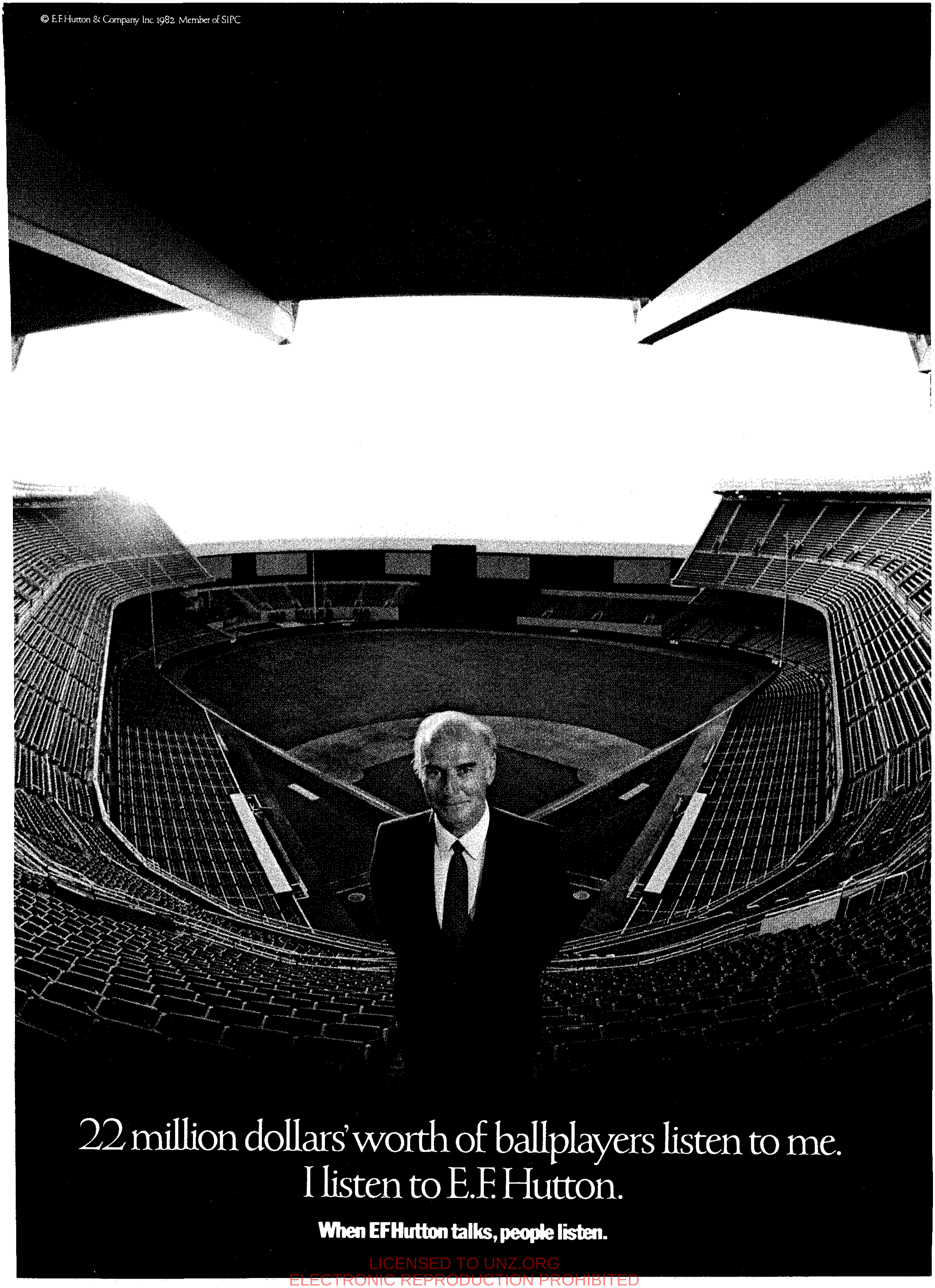
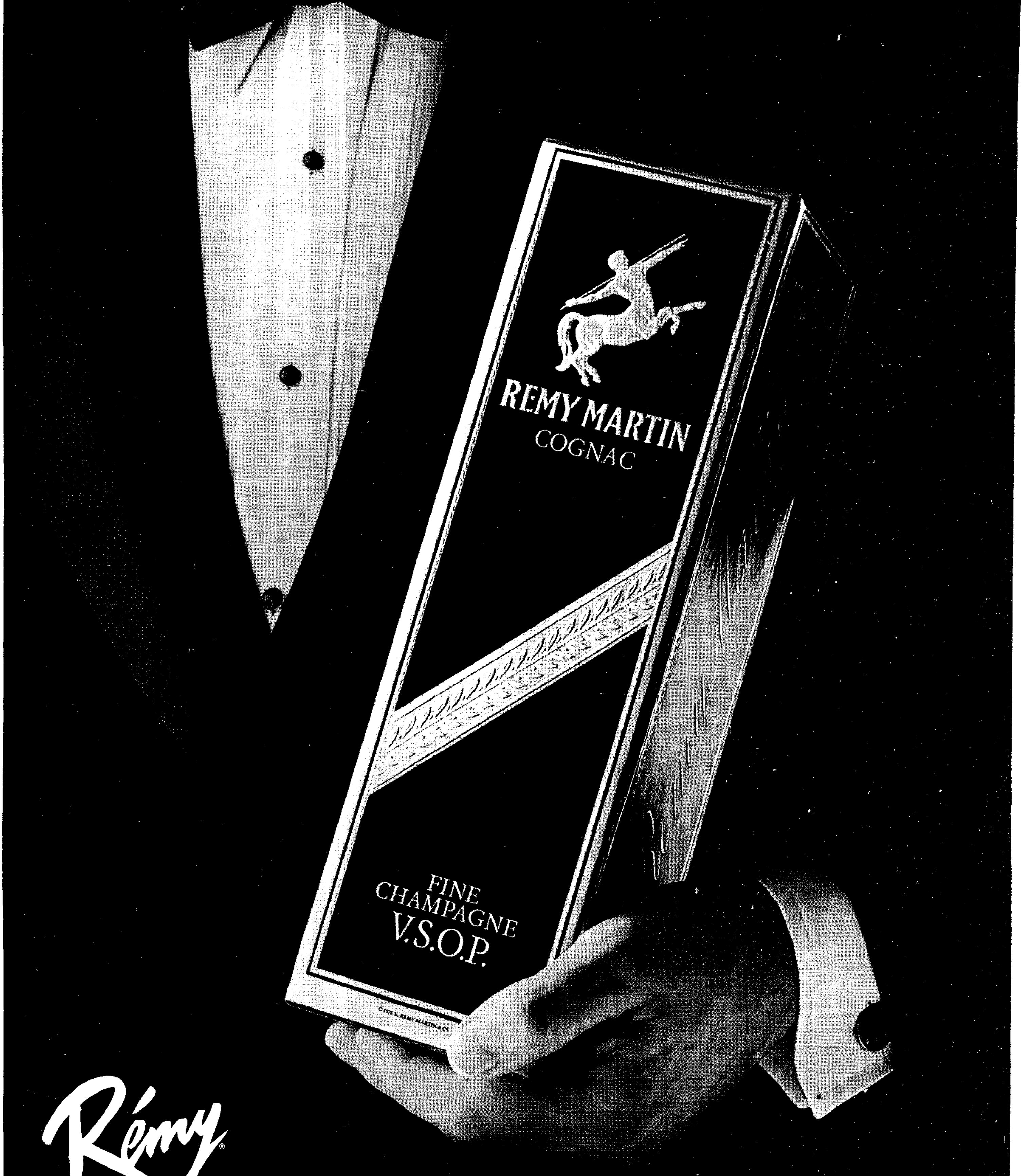

22 million dollars' worth of ballplayers listen to me.
I listen to E.F. Hutton.
When EF Hutton talks, people listen.

HOW TO BE THE GUEST OF HONOR.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